THE WORLD'S MOST DANGEROUS HEAVY METAL MAGAZINE – EVERY WEEK!

KERRANG!

No 367 November 16, 1991 £1.10

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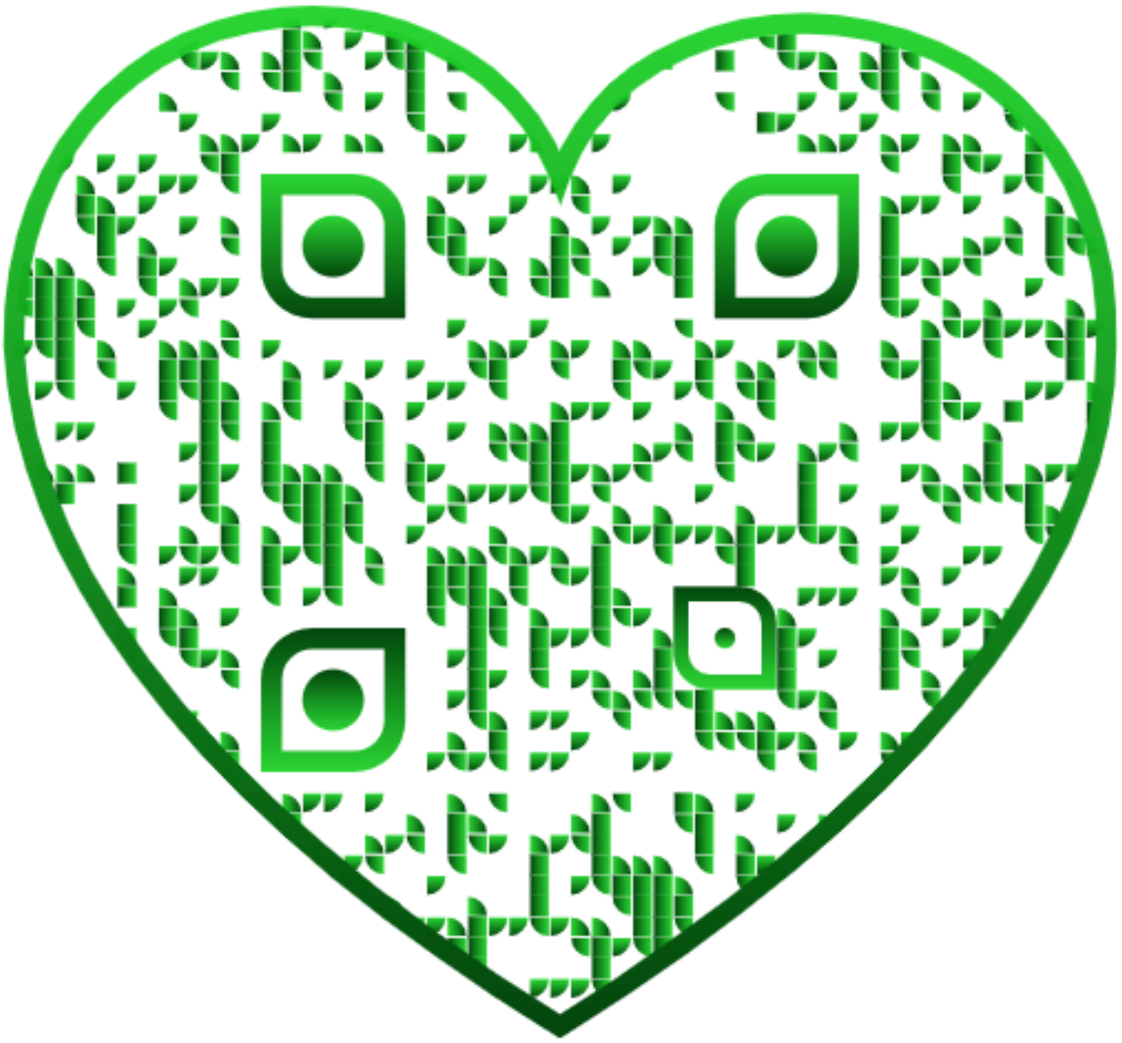
SKID ROW

SPECIAL
12 PAGE PULL-OUT
BAND HISTORY!
INTERVIEWS!
EXCLUSIVE PIX!

SEBASTIAN BACH of SKID ROW: pic Michael Johansson/Repfoto

DEATH
RED HOTS
METALLICA
SCORPIONS
NAKED TRUTH
DIAMOND HEAD



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KONTENTZ

YER REGULARS!

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REKORDZ
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WIN! **Extreme**'s new limited edition 12" box set
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WIN! Loadsa **Joe Bloggs** clobber courtesy of **Ignorance**
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JAMES 'CAT STEVENS' HETFIELD: pic Ross Halfin

METALLICA

Jason Newsted and **James Hetfield** tell **Murray Engleheart** about the Moscow Monsters tragedy, their extra-curricular sorties, blues bands, near death experiences – *anything*, in fact, except their new acoustic (cough) single!
PAGE 12

RED DOGS

Scampering outta the 'Where Are They Now?' file onto the **UFO** support slot, the **Red Dogs** tell **Chris Watts** they definitely ain't a buncha pub rockers!
PAGE 24

SCORPIONS

We ain't forgiving 'em for that whistling nonsense, but we've finally relented and let them apologise, er... we mean 'talk about' their 'Wind Of Change' mega hit! Chris Watts puckers up
PAGE 26

SKID ROW

Cover story: As if by magic, the very week they turn up to tour the UK, we produce a sizzlin' 12-page pull-out on New Jersey's finest, **Skid Row**! Amazin', huh? **Steffan Chirazi** certainly thinks so, but then he wrote the bastard!
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DEATH

Chuck School-dinners – oops! – **Schuldiner**, the godfather of Death Metal, tells **Mike Gitter** of his **'Human'** side and all things Deathly
PAGE 40

DIAMOND HEAD

Paul Elliott speaks to **Sean Harris** and **Brian Tatler** and learns that old NWOBHM stars don't burn out, die or fade away – they merely transmogrify!
PAGE 42

NAKED TRUTH

From outta the melting pot of Atlanta comes this new quartet of Thrashy, jazzy, punky, funky buncha Metallers. You could say it's kinda different – and **Jason Arnopp** does!
PAGE 44

Kerrang! Editorial: EMAP Metro, 52-55 Carnaby Street, London W1V 1PF Telephone: 071-437 8050 Fax: 071-734 2287 Managing Editor: Geoff Barton Deputy Editor: Neil Jeffries News Editor: Jon Hotten Reviews Editor: Alison Joy Sub Editor: Clare 'Mrs Slowcome' Dowse Design: Steve 'Krusher' Joule Secretary: Skarlet Contributors: Jason Arnopp, Maribeth Bruno, Brian Brandes Brinkerhoff, Sue Buckley, Steffan Chirazi, Paul Elliott, Kevin Flannery, Mike Gitter, Elianne Halbersberg, Paul Henderson, Don Kaye, Mörat, Derek Oliver, Dave Reynolds, Xavier Russell, Jerry Uwins, Chris Watts, Ray Zell Photographers: George Bodnar, Joe Giron, Ross Halfin, Paul Harries, Mark Leialoha, Ray Palmer, Dave Willis *Kerrang!* Advertising: EMAP Metro Ltd, Fifth Floor, Mappin House, 4 Winsley Street, London W1N 7AR Telephone: 071-436 1515 Fax: 071-323 0276 Advertisement Manager: Cara Mulford Advertisement Representative: Marisa Borge Advertisement Production: Karen Denham Publisher: Lynn Keddie Publisher's Assistant: Simone Barnes Managing Director: Tom Moloney Subscription Details: £60 per year (UK and N Ireland). $135 Europe, air mail) and $180 (America and the rest of the world, air mail). Send cheques/money orders payable to 'EMAP Metro' to: *Kerrang!* Subscriptions, c/o Punch Subscription Services, First Floor, Stephenson House, Brunel Centre, Milton Keynes MK2 2EW Distribution: BBC Frontline, Park House, 117 Park Road, Peterborough PE1 2TR Tel: (0733) 555161 Typesetting/Repro: Colour Systems, London N1 Printers: BPCC Business Magazines (Pulman) Ltd, Milton Keynes
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DAN SPITZ: pic Gene Ambo

'Thrax..attax!

■ *ANTHRAX* HAVE their 1985 release, *'Armed And Dangerous'*, released on all formats for the first time in the UK and Europe, through Music For Nations this week.

It features the following tracks: *'Armed And Dangerous'*, *'Raise Hell'*, *'God Save The Queen'*, *'Metal Thrashing Mad'* (live), *'Panic'* (live), *'Soldiers Of Metal'*, *'Howling Furies'*.

The band plan a co-headline UK tour with *Public Enemy* next year.

Pic Michael Johansson/Repfoto

Carr trouble

■ FOLLOWING OUR story a couple of issues back, *Kiss* drummer *Eric Carr* has not officially left the band, but has taken no part in the recording of the new Kiss album through health reasons.

After staging a recovery from cancer of the heart chamber, Carr collapsed with a brain haemorrhage, and is in intensive care in hospital in the US.

As reported, *Eric Singer* has provided all of the drum parts for the forthcoming Kiss album, to be titled *'Revenge'*.

Produced by the band and *Bob Ezrin*, the album is due next Spring.

The band are planning a UK tour next year, with Carr's involvement subject to his state of health.

Kiss Crazy fanzine have requested that fans send Eric Carr a Christmas card c/o: *Kiss Crazy, 41 North Road, London N7 9DP.*

STEPHEN PEARCY: pic Paul Harries

Severely Ratted

■ US BAD boy rockers *Ratt* have begun work on a new studio album, as yet untitled and due through Atlantic next July.

Verbose Ratt mainman *Stephen Pearcy* is co-writing material with *Bryan Adams/Alice Cooper* collaborator *Jim Vallance.*

MAY

D*A*D's getting crazy and he's coming round soon!

■ D*A*D HAVE lined up some UK shows in support of their new album, **'Riskin' It All'**.

They play **Birmingham Goldwyns** November 26, **Buckley Tivoli** 28, **Bradford Queens Hall** 29, **Glasgow Mayfair** 30, **London Astoria** December 2.

They release a new single, **'Bad Craziness'**, through EastWest on November 18. It's backed with **'Makin' Fun Of Money'**.

■ NEW YORK 'decadent rockers' **Jetplane Jane** have struck a deal with the Roadrunner label, and begin work on their debut album, **'The Love Drag Years'**, this month.

Among the tracks set for inclusion are **'Groovy Guru Gangster Girl'**, **'Diggy Dragster'**, **'Treasure Or Trash'**, **'Whore, Whore'**, **'Fly Boy'**, **'Movie Mary'**, **'Cowboys In Space'** and a cover of **Alice Cooper's '(You Drive Me) Nervous'**.

The band, described as **'T-Rex meets the Sweet meets the Ramones'**, features vocalist **Johnny Holiday**, guitarist **Jay Henning**, bassist **TJ Darby** and drummer **Deon Molyneaux**.

■ VETERAN PROGGIES **Pendragon** release their fifth album, **'The World'**, through Toff this week.

Produced by **Tony Taverner**, it features the following tracks: **'Back In The Spotlight'**, **'The Voyager'**, **'Shane'**, **'Prayer'**, **'Queen Of Hearts'**, **'And We'll Go Hunting Deer'**.

They play **London Marquee** December 21.

Pic Ray Palmer

Sink o

■ FORMER *MARILLION* frontman *Fish*'s second solo tour has been hit by cancellations following the "financial difficulties" suffered by promoters *Bandstand*.

As *Kerrang!* went to press, the situation was still confused, but all of the tour until the show at *Nottingham Royal Concert Hall* November 15 has been cancelled, as has the show at *Hanley Victoria Hall* on November 19.

The tour will now begin with the Nottingham show, and, apart from Hanley, should continue as scheduled.

Attempts will be made to reschedule the cancelled shows – in Dundee, Glasgow, Middlesbrough, Carlisle and Wolverhampton as well as Hanley – as soon as possible.

The cancellations occurred a mere five days before the tour was to have begun. Fish was unable to comment on the situation, as the tour may be the subject of legal action.

Fish's latest troubles have come hot on the heels of the protracted legal battle with his former label EMI.

We'll bring you further details of the tour situation as they become available.

+EM

■ THRASHERS **DEMENTIA** release their debut album, **'Recuperate From Reality'**, through Communique this month.
They plan a European tour soon.

■ BROOKLYN-BASED Thrash weirdos **Type O Negative** have confirmed their UK live debut.
They play **London Marquee** December 3.
The band have encountered controversy ever since they signed their record deal in blood and semen then used LP cover art that featured a penis entering a female body for their **'Slow, Deep, Hard'** opus.

Skynyrd free as birds now...

■ **LYNYRD SKYNYRD 1991**, legendary Southern boogie kings, have announced two London shows.
They play **London Town And Country Club** February 10 and 11.
The band is now fronted by **Johnny Van Zandt**, brother of the late and legendary **Ronnie**.

■ **BRYAN ADAMS** releases a new single, **'There Will Never Be Another Tonight'**, through A&M this week.
It's backed with a live version of **'Into The Fire'**. The 12" version also features a live **'One Night Love Affair'**.

■ **BABY ANIMALS**, female-fronted Aussie rockers last seen in the UK supporting **Bryan Adams**, release their debut single, **'Early Warning'**, through BMG this week.
It's backed with a live version of **'Baby Animals'**. The 12" version also includes a live **'Ain't Gonna Get'**.

■ MINNEAPOLIS METALLERS **Coup De Grace** have lined up some UK shows in support of their eponymous debut album.
They play **Birmingham Edwards** November 14, **Manchester International** 15, **Bristol Bierkeller** 18, **Stoke Shelleys** 19, **London Marquee** 20, **Southampton Network** 21.

■ US WIG-heads **Britny Fox** have delayed the release of their **'Bite Down Hard'** opus until November 25, through EastWest.

■ MANCHESTER METALLERS **Innerstate** have signed to the Roadrunner label, and begin work on their debut album in January.
Among the tracks set for inclusion are **'A Tell-Tale Trail Of Murder'**, **'World Window'**, **'Rebirth'**, **'Outer Space'**, **'Another Breath'**, **'Out From The Inside'**.
The band plan to play some selected UK shows before they begin recording.

■ **RATT, LA Guns** and **Concrete Blonde** are among the bands featured on a new soundtrack album, **'Pointbreak'**, through MCA on November 25.
It features the following bands and tracks:
Side One; Ratt **'Nobody Rides For Free'**, LA Guns **'Over The Edge'**, **Wire Train 'I Will Not Fall'**, Concrete Blonde **'I Want You'**, **Liquid Jesus '7 And 7 Is'**.
Side Two; **Loudhouse 'Smoke On The Water'**, **Shark Island 'My City'**, **PIL 'Criminal'**, **Westworld 'So Long Cowboy'**, **Sheryl Crow 'Hundreds Of Tears'**.
The film stars **Keanu Reeves** and **Patrick Swayze**, and also features the **Red Hot Chili Peppers' Anthony Kiedis**, making his film debut.

■ THE EVER-horrible **Macc Lads** celebrate their tenth anniversary with some live shows.
Catch them at **Edinburgh Carlton Studios** November 15, **Bristol Bierkeller** 21, **Nottingham Rock City** December 4, **Blackburn King Georges Hall** 13.
The band have just released a new EP, **'Turtles Heads'**, through Hectic House.

■ REFORMED ROCK veterans **Sex-Gang Children** play **London Marquee** November 22.
The band release a best-of opus, **'The Best Of The Hungry Years'**, through Receiver this month.

■ **LA GUNS** release a new single, **'Some Lie 4 Love'**, through Mercury this week.
It's backed with **'Dirty Luv'**. A 12" picture disc format adds live versions of **'Slap In The Face'** and **'Electric Gypsy'**. The CD version includes live renditions of **'Malaria'**, 'Slap In The Face' and **'Bitch Is Back'**.

■ THE **SCORPIONS** release a new single, **'Send Me An Angel'**, through Vertigo on November 18.
It's backed with **'Wind Of Change**

Big ideas will be punished

■ **GARGANTUAN US HARDCORE** boys *Poison Idea* have completed work on a new album, as yet untitled, and due through Vinyl Solution early next year.
It features the following tracks: *'Say Goodbye'*, *'Star Of Baghdad'*, *'Icepicks At Dawn'*, *'Smack Attack'*, *'Forever And Always'*, *'Punish Me'* (due as a single on November 18), *'Crippled Angel'*, *'What Happened To Sunday'*, *'You're Next'*, *'Drain'*, *'Brigandage'*, *'Amy's Theme'*, *'Vietnamese Baby'*.
The band plan a UK tour next Spring, although details have yet to be confirmed.

Second Shotgun blasts out

■ SHOTGUN MESSIAH release their second album, **'Second Coming'**, through Roadrunner on November 18.

It features the following tracks: **'Sexdrugsrock'n'roll'**, **'Red Hot'**, **'Nobody's Home'**, **'Living Without You'**, **'Heartbreak Blvd'**, **'I Want More'**, **'Trouble'**, **'Ride The Storm'**, **'I Wanna Know'**, **'Babylon'**, **'Free'**, **'You And Me'**, **'Can't Fool Me'**.

■ NOW DEFUNCT Canadian rockers **Sweeny Todd**, who can boast of having once featured the young **Bryan Adams**, have their 1977 album, **'If Wishes Were Horses'**, released through Receiver on December 9.

Produced by **Martin Shaer** and the now famed **Bob Rock**, it features the following tracks:

Side One; **'Tantalise'**, **'If Wishes Were Horses'**, **'Until I Find You'**, **'Pushing And Shoving'**, **'No 5243605 Smith'**.

Side Two; **'Song For A Star'**, **'Shut Up'**, **'All Of A Sudden'**, **'Wastin' Time'**, **'Say Hello, Say Goodbye'**.

pic Dave Willis

Ignorance is bliss

■ BRITISH METALLERS *Ignorance*, fresh from a successful co-headlining tour of the UK with *Fear Of God*, have begun writing material for their second album.

Due next Spring and with production to be handled by *Paul Johnson*, among the tracks set for inclusion are *'The Colour Blue'*, *'Sleep Easy'* and *'Pop Scotch Mex Man'*.

Commenting on the direction of the new material, guitarist *Marcus Stone* told Mayhem: "It's definitely not funk or Thrash, and there's not one spot of funky bass in this stuff at all, on purpose. The music's not dead Thrashy, although all our stuff's quite heavy. There's a noticeable twinge of '70s Metal influence, which is strange cos none of us listen to that sort of thing!"

JASON ARNOPP

■ CANADIAN FUNKSTERS **Bootsauce** release a new single, **'Sex Marine'**, backed with **'Scratching The Whole'**, through Polydor on November 18.

STEVE HOGARTH of MARILLION pic Dave Willis

Holidays at Xmas

■ NOTTINGHAM NUTTERS **Lawnmower Deth** have lined up a huge Xmas UK tour.

Catch them at: **Sheffield Palais** December 15, **London Tufnell Park Dome** 18 (as headliners of the *Kerrang!* **'Deth For Christmas'** bash now rescheduled from December 23), **Nottingham Rock City** 21 (with **Claytown Troupe** and **Loud**), **Norwich Waterfront** 22.

■ THE CULT release their 10 picture CD EPs – which appeared as a box set last year – individually through Beggars Banquet on November 25.

The EPs catalogue the band's career from **'Resurrection Joe'** to **'Sweet Soul Sister'**.

The Cult tour the UK this month.

■ SELF-STYLED 'world's stoopidest band' **Love/Hate** release a new single, **'My Evil Twin'**, through Columbia on November 18.

It's backed with **'Yucca Man'**. 12" and CD versions add **'I Am The Snake'** and a live version of **'Why Do You Think They Call It Dope'**.

The band support **Skid Row** on their UK tour, which kicks off this week.

■ BRIT METALLERS **Wraith** release their debut album, **'Control Yourself'**, through Communique this month.

Produced by **Guy Bidmead**, it features the following tracks: **'Hungry (Shot Of Your Love)'**, **'Crazy'**, **'Crawling'**, **'Fight To Be Young'**, **'I Can't Control Myself'**, **'Close To The Edge'**, **'Danger Calling'**, **'One Foot In The Grave'**, **'Breakin' The Rules'**, **'Heartbreaker'**, **'Hurricane'**.

■ CORROSION OF Conformity, acclaimed US noise merchants, release a new album, **'Blind'**, through Roadrunner on November 18.

Produced by **John Custer**, it features the following tracks: **'These Shrouded Temples'**, **'Damned For All Time'**, **'Dance Of The Dead'**, **'Buried'**, **'Break The Circle'**, **'Painted Smiling Faces'**, **'White Are The Eyes Of God'**, **'Shallow Ground'**, **'Vote With A Bullet'**, **'Great Purification'**, **'White Noise'**, **'Echoes In The Well'**, **'Remain'**.

■ UK STARS *Marillion* have announced details of their now-traditional UK Christmas shows.

They play the following shows: *Bristol Victoria Rooms* December 15, *Aylesbury Civic Hall* 16, *Glasgow Barrowlands* 17, *Middlesbrough Town Hall* 18, *London Town And Country Club* 20.

Tickets are available priced *£11* and *£12* from relevant box offices and usual agents.

SKID ROW

TOO WILD FOR WEMBLEY.....TOO BAD FOR BRENT COUNCIL !

ON AUGUST 31st, 1991 **SKID ROW** PLAYED WITH **GUNS N' ROSES** AT **WEMBLEY STADIUM.** THEY WERE TOLD **NOT** TO INCLUDE THE SONG **"GET THE F**K OUT"** IN THEIR SET...
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KOMMUNIKATION

LITTLE ANGELS (with, left, now ex-drummer Michael Lee): stone-Walled

HACKED OFF!

DEAR *KERRANG!* readers, Polydor Records paid for Mick Wall to stay in a pretty flash hotel so he could review our LA gig and write the feature that appeared in ish 365. Unfortunately, the gig was invitation only and the club was very small, and we could see the whole audience. No Mick Wall.

His tickets remained uncollected at the door. So it was interesting to receive a note from the man himself later that night at our hotel. "Great gig, guys," it read. Yeah, thanks Mick, you f**king wanker!

Brilliant interview though – I find out I'm in a band that sounds like Jesus Jones! I thought we'd talked about Hendrix, Stevie Ray Vaughan, Thin Lizzy, the Stones, the Who, Aerosmith and AC/DC!

The whole article is a piece of shit. I say, f**k you, Mick Wall. This was gross misrepresentation. **Bruce John Dickinson, Little Angels.**

BRITISH ROCK – WILL IT LIVE OR DIE?

OVER THE next few months your publication will inevitably receive thousands of letters from punters asking where the British bands are for next year's Donington, a sentiment I agree with entirely. One or two groups from this country is all that can be expected, and it's our fault.

Maurice Jones is a businessman and he is not going to put on a show that no one comes to see. I recently saw Magnum play to a half-full NEC (they were brilliant). Guns N' Roses would sell out every time.

Hundreds of us want to see a British Donington, but who, apart from Ozzy, Maiden or Def Leppard, could headline it?

But how about this for a British bill? Def Leppard, Judas Priest, Magnum, Little Angels, the Almighty, Dare. What does anybody else think? **G Godwin, Leeds.**

BLIND DATE

PLEASE HELP me find a guy from the Mordred gig at the Marquee on September 27.

THE ZELL 'n' klassik Marionette pose...

HELL, IT'S ZELL!

I WAS just looking through some old magazines and came across a review of Marionette live, which stated: "Ray Zell is a legend in his own mind, a magnificent and ludicrous creation of his own ego!". Some people don't change, do they? **Bon Jovi Fan, Wokingham.**

PS. Nelson are f**king brilliant – come over here and play NOW!

He wore a Mordred T-shirt, long black skate shorts and had long black hair shaved at the sides. I was wearing army trousers and a red top. Write to: **Justine, Fourwinds, Southfield Place, Weybridge, Surrey KT3 ORQ.**

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POETRY KORNER – 'VENOM: THE END OF AN ERA'

1981, they were born, Venom was their name
Cronos, Mantas and Abaddon, the mentally insane
'Welcome To Hell' was their debut, a wondrous ray of light
Never could they have known 10 years would be such a fight
'82 saw the release of their superb 'Black Metal' LP
The British public weren't interested, they still couldn't see
That Venom had taken Metal to its fullest extreme
And pissed on Metallica, as a musical 'team'
'84 came at last, with their Hammersmith date
They were playing Britain live, two years too late
Despite having a considerable European base
Here they were still lepers, a national disgrace
A full British tour, but the dream turned sour
Venom had planned pyro-displays and immense lighting rigs
But due to fire hazards, they cancelled half of their gigs
Mantas left the band, two were recruited
This wasn't Venom, neither were suited
Friction occurred in the band, derision in the press
Even their European base gradually became less
Abaddon held it together, for the final years of hate
Venom should have been massive but I guess it's now too late
To the loyal fans amongst you, I'd like to offer thanks
And the rest of the Brits can f**k themselves whilst they continue to worship Yanks!

Cheers for 10 years of memories, Venom! **The King Of Chaos, Satanicshire.**

UNSIGNED, SEALED AND DELIVERED

IF *KERRANG!* is the world's most most dangerous Heavy Metal magazine, then why don't you do something out of the ordinary, such as demo reviews and regular features on unsigned bands? Talk to bands while they are still young, enthusiastic, and above all, interesting.

Also, some more VoiVod and an Alison Joy naked centrespread would be impressive! **Merzle.**

KAT' SCRATCH FEVER!

I HAD to write to you about the review of King Katwalk in Bolton, written by Paul Travers. KK are a hard-working outfit. So they're not absolutely original (who is?) or totally outstanding, but they didn't deserve that obituary! **Fran, Powys.**

ON THE SKIDS

CAN YOU help! I'm one desperate case in search of two reasonably priced standing room tickets for Skid Row's London gig. Also, is there anyone going from the Bournemouth area with room in their car for two more. We'll pay towards petrol. If you can solve my problem, call 0202 516361. **Sharon, Bournemouth.**

PS. It can't be called Kommunikation for nothing!

Open your heart in: Kommunikation, Kerrang!, 52-55 Carnaby Street, London W1V 1PF. (PS. Mind Funk letters will get priority!)

SHORT 'N' CURLIES!

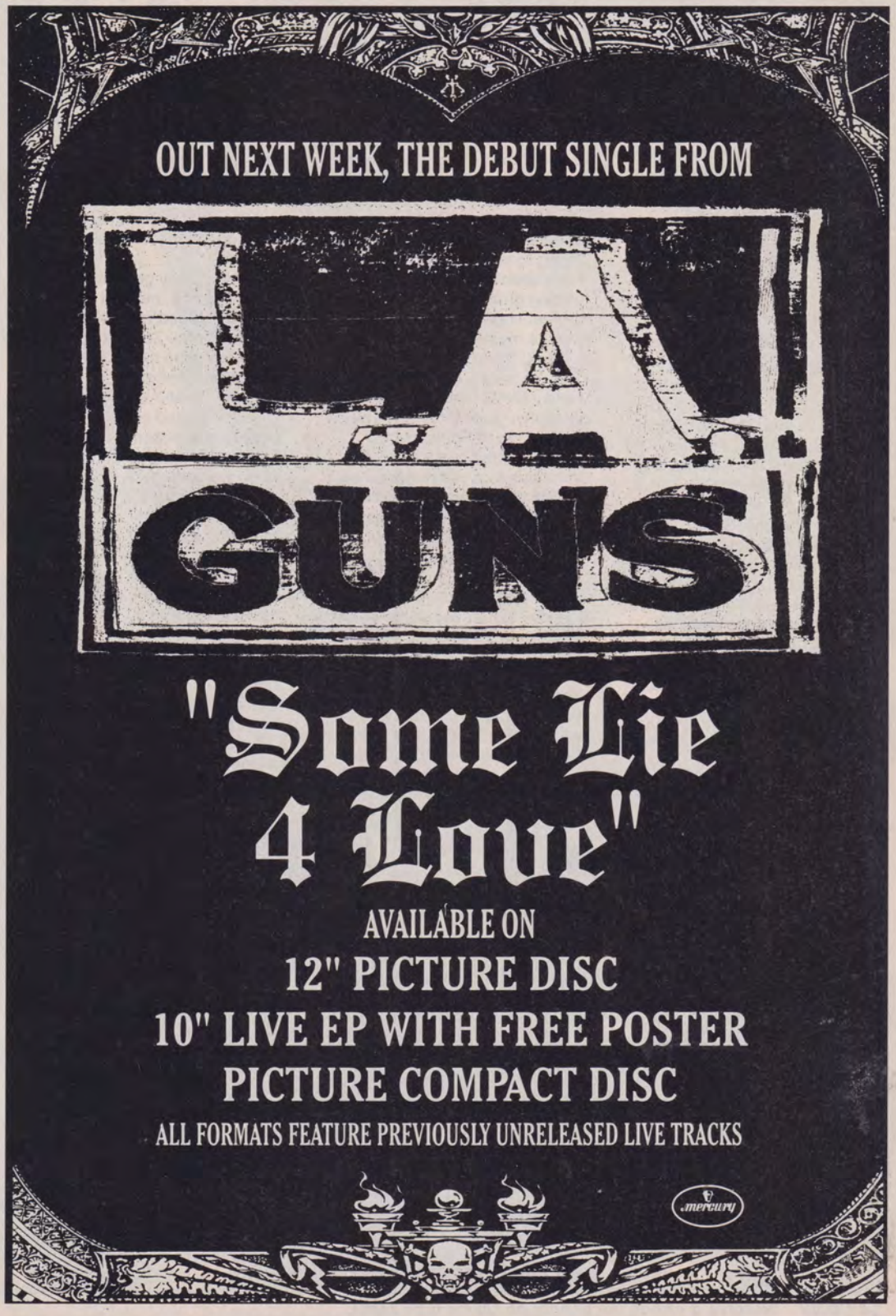
TYPICAL! IF Angelo Moore from Fishbone had been female you'd have got a photo showing everything! So satisfy us ladies – don't leave it to our imagination! **Claire, Guernsey.**

KIK MY ass with some Kik Tracee! They are on the edge of rock 'n' roll! **Shay Rosauro, California.**

HIT N' Run are ace. F**k off, Colin Reed! **Hit N' Run Fan, Brighton.**

I'D LIKE to know one thing – why is there an old picture of Oliver Tobias on the cover of Ozzy's new album 'No More Tears'? **Ricky Warwick's Rubber Doll, Cleveland.**

WHY DON'T Guns N' Pansies get it over an' done with and split up, for f**k's sake? **Jason Newsted And Oderus Urungus, The Axl Rose Hate Society.**



SINGLEZ

Reviewed by MICK CRIPPS and TRACII GUNS of LA GUNS.
Holding a barrel to their heads: PAUL ELLIOTT

SKID ROW 'Wasted Time' (Atlantic)

AN ANTI-heroin song, 'Wasted Time' is the big ballad from the Skids' 'Slave To The Grind' LP. The CD format features covers of the Sex Pistols' 'Holidays In The Sun' and the old Rush warhorse 'What You're Doing', plus the ever-controversial 'Get the F**k Out' live from Wembley Stadium!

Mick: "It reminds me of the other couple of ballads they've done. It'll probably be a big MTV splash. Sounds like Skid Row! This song reminds me of their first LP a lot more than anything else on the new record. The new record's generally a lot heavier. This song'll do good for 'em."

Tracii: "It's good. I like 'Monkey Business', that was cool. I like 'em, they're a Heavy Metal band!"

FM 'Heard It Through The Grapevine' (Music For Nations)

LIKE FELLOW UK AOR gods Dare, FM have toughened up their act of late. The first single from their 'Takin' It To The Streets' album is a swaggering cover of the Marvin Gaye standard.

Mick: "The production's good. It sounds kinda Austin, Texas. It has a bluesy kinda backbone, it's good. It's put together well. On Sixth Street in Austin, Texas, you hear a lot of groups with this kinda sound, R&B-ish. The interpretation of the song is quite interesting. They've funked it up a little – well, not funked it up, but grooved it up a bit. It sounds like their own song, and not too much like '...Grapevine'."

Tracii: "It's cool stuff. First off I thought it was kinda Hendrixy. I don't know what the album's like but this song has a good feel."

NIRVANA 'Smells Like Teen Spirit' (Geffen)

IN A FEW months, Nirvana have gone from Seattle indie label Sub Pop to Geffen and on into the US top 10 with their second album 'Nevermind'. They, and this single, are hot poop.

Tracii: "They used to be a total Punk Thrash band, I saw 'em a long time ago in a club in LA and they were just like ridiculously overdone. Now this has come out and it's much cooler. They're not trying to do anything, that's what I like about 'em. They're just writing great songs, and they got a great sound. They rule, man, they're my favourite band."

Mick: "Yeah, Nirvana's killer. They're heavy, but they're not a Heavy Metal band. They got the intensity, great intensity. They remind me of Sonic Youth, although they're a lot better. I think these guys are gonna be one of the biggest groups in America in the '90s, at least this year. They're really catching on on the alternative thing..."

Tracii: "On everything. I like music that sounds like they're talking right at you, when it's so intense and they mean what they're saying and they're screaming it right in your face. That's what these guys do, and you can't help but listen to it. It's so powerful. They've also got an REM element which is just so left-field. It's wild. It kinda reminds me of when Faith No More's record took off, everybody totally dug that. Can I keep this record? I just bought one of those Fisher-Price turntables and I've got nothing cool to play on it!"

POISON IDEA 'Punish Me' (Vinyl Solution)

THE SELF-proclaimed 'kings of punk' return with a sobering tale of death by 'tomming' – right up Krusher Joule's alley, so to speak.

Mick: "They get 100 per cent cos they got a f**king bass solo in there! I give 'em a thumbs up on that."

Tracii: "They got humour. From day one, me and Mick have always listened to stuff like this. Whatever Ray Zell f**king thinks of us, we were totally into Marionette and stuff."

Mick: "Yeah, when I lived here I usedta go and see Marionette play. And we usedta use a Marionette song as an intro tape when we played the clubs around LA. The f**ker probably won't believe that."

Tracii: "But like I was saying, this is kinda humorous and rockin'. No offence to the Skid Row ballad, we love those guys, but this shit rocks!"

STEVIE NICKS 'I Can't Wait' (EMI)

MORE BLANDOLA from the fading rock queen.

Tracii: "It's the worst guitar sound I've ever heard."

Mick: "Sit on my face, Stevie Nicks! There was a song called 'Sit On My Face, Stevie Nicks' by an LA punk band, and the sentiment still holds true."

Tracii: "I'd say I like it if I could have sex with her, but I can't, so..."

THE ONE THING 'Touch' (Generation)

ACCESSIBLE EPIC rock from Kettering-based trio. Their debut EP.

Mick: "Good singer."

Tracii: "It's not bad, it reminds me of Gene Loves Jezebel, which could be good or bad, I dunno, I get confused! It also sounds like Kingdom Come but it doesn't sound like Led Zeppelin – like I said, I'm totally confused! And I like the first Kingdom Come record and I like Led Zeppelin, so I'm even more confused! Zeppelin didn't make any more records – somebody had to!"

MANIC STREET PREACHERS 'Love's Sweet Exile' (Columbia)

ANARCHO-POP from the Welsh yobs' soon-come double album debut.

Tracii: "I like it cos it sounds like two of my favourite bands. It sounds like Nine Inch Nails meets Cheap Trick. I love it."

Mick: "Manic Street Preachers is a cool name. I like the record. I'll keep it.

"I hate to associate with anybody but it does remind me a little of the Alarm, they just sound good."

LA GUNS: "Believe it or not, we usedta be Marionette fans!"

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UNFORGIVEN FORGET

The new single from METALLICA, the wholly unprecedented, totally acoustic number 'The Unforgiven', last week kerrashed into *Kerrang!*'s Singles chart at Number One – reason enough for Aussie korrespondent MURRAY ENGLEHEART to speak to JASON NEWSTED and JAMES HETFIELD. Strangely, though, perhaps *because* the new single is a wholly unprecedented, totally acoustic number... neither of them dared talk about it!

"THE STAGE can be one hell of a vantage point, but not all the sights are memorable for the same reasons: I've seen a guy's eye get pulled out...." Jason Newsted says with flat disbelief.

"That was sick. They were dancing, Moshing, doing their thing, doing their pit dance and he came flying up over the barricade and somebody tried t grab him and just hooked his eye.

"I've seen lots of arms pulled out of sockets and stuff like that. In Moscow it was really bad. The guards were beating up the kids pretty bad, were *really* beating them up, throwing them in back of trucks and stuff. That was one of the worst things I've ever, ever seen."

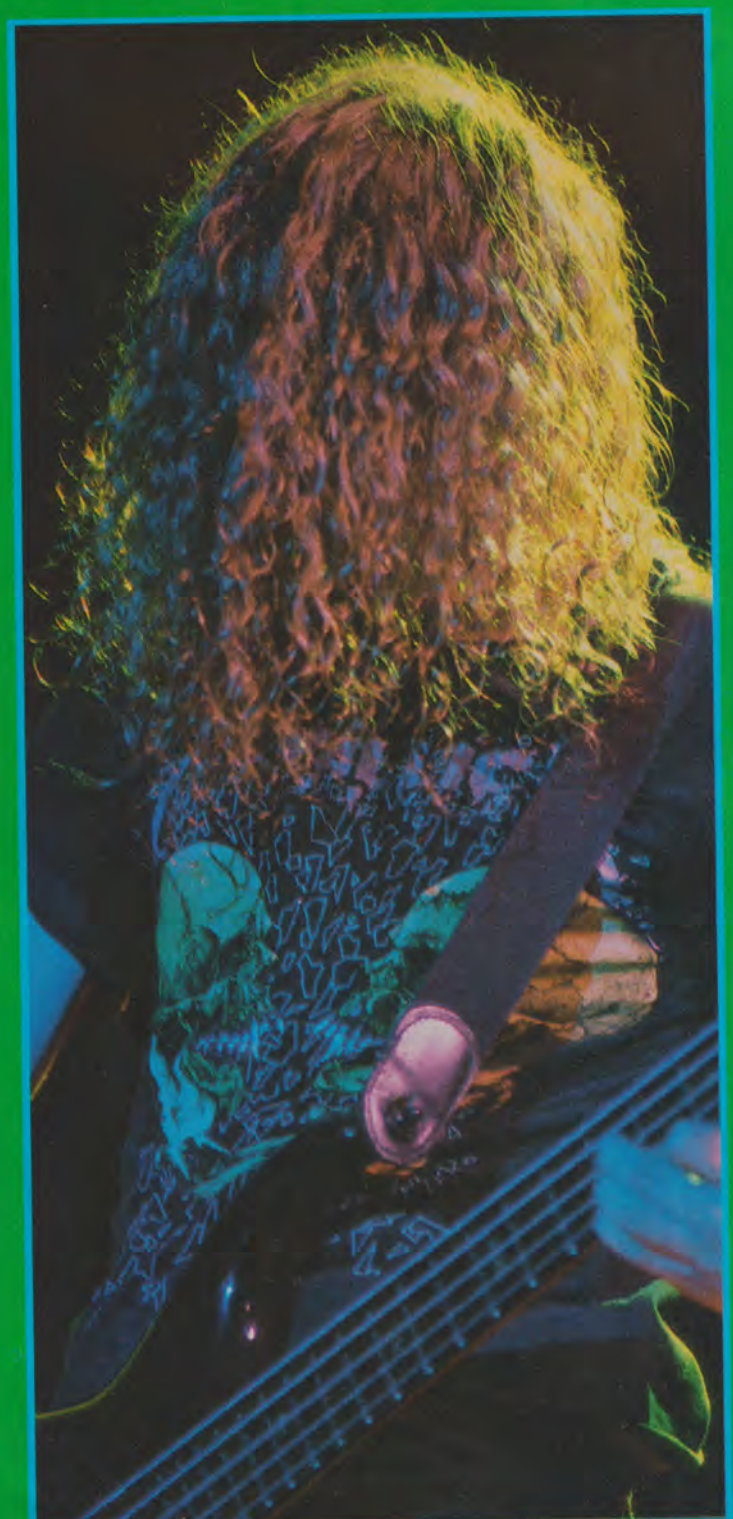
I didn't know what to say... Hell, in the middle of what to all intents and purposes was Moscow's Metal Woodstock? Blood on a historic day of peace, love and adrenaline? Jason shuddered as he continued.

"I heard 11 people died there and I didn't know that until yesterday. That makes me really sad. It was meant to be an appreciation for the kids, man, it wasn't meant to kill people. It just really, really bothers me."

THAT'S NOT quite the impression the media first gave of the event. Jason chuckles briefly at my innocence.

"I think the kids, most of the kids, were so happy and appreciative, but the crowd control... the soldiers didn't know how to handle it. That was the problem."

Thankfully, Jason did have more positive memories of the Monsters' caravan. For example, he couldn't believe how loud the crowds in Italy, Spain and Poland were.



Pic Ross Halfin

"In Moscow it was really bad. The guards were beating up the kids pretty bad, were *really* beating them up, throwing them in back of trucks and stuff and like that. That was one of the worst things I've ever, ever seen" – JASON NEWSTED

"Those three really stick out as far as the wildest crowd you've ever seen goes. Like, 60,000 people all the way back *bouncing*, every single person bouncing like an ocean of heads going, *'Whoa, whoa, whoa!'*. It was amazing, man. To see it from the stage it was like, *wow!* I'm not exaggerating at all. It was really, really cool."

So was Donington an anti-climax?

"I dunno. Not really... it seemed to be pretty cool. I think it could have been a little bit more lively, but we were just getting started. We were still shaking off a lot of rust at that point because we'd been in the studio for so long. I thought we could have done better but I think we did okay.

"The last show of that tour, which we did in Moscow, was like night and day compared to the Donington show. We were plenty warmed up. 20 shows later we were definitely on it."

JASON NEWSTED probably has 'Glory Through Conviction' tattooed somewhere on his body. The man – who played sax in a band during his 10 years in Junior High School, with the sounds of Kiss, Ted Nugent, Jeff Beck, Sabbath and the Clash in his ears – spoke as a 105 per cent believer in himself, his comrades and their mission. In fact, at times I thought I was speaking to a more humorous version of Henry Rollins.

The kid who early in 1985 (with the rest of Flotsam And Jetsam) worshipped at the barriers when Metallica played with W.A.S.P. in Phoenix, Arizona. The kid who stood right in front of Cliff Burton, gurgling deliriously at his every move.

By my reckoning, Jason was still a driven man when we linked up. He had just been doing some hammering on a bass . It was probably

"We were on our way to Adelaide (in) this chartered plane, and about halfway there one of the engines cut. We were almost there actually, but instead of just going on the guy turned around to go all the way back because that's where his tools were to fix the fking thing! We basically started freaking out..."**
– JAMES HETFIELD

Pic Ross Halfin

his only respite. He and the band were in Australia on a promotional trip to capitalise on the rightful success of their latest opus and its first single, 'Enter Sandman – on the radio alongside the likes of Bryan Adams, Rod Stewart or INXS – and looking ahead to its acoustic follow-up, 'The Unforgiven'.

ACTUALLY, THE Metallica story nearly didn't get this far. It nearly stopped, er... dead during the Australian leg of the '...And Justice For All' world tour. Australia nearly became the place where Metal Gods became Metal Saints...

"We were on our way to Adelaide, I remember," James Hetfield explained. "We had this chartered plane, and about halfway there one of the engines cut. We were almost there actually, but instead of just going on the guy turned around to go all the way back because that's where his tools were to fix the f**king thing! We basically started freaking out..."

James always struck me as a prime candidate for getting into the production of other bands. But he wasn't so sure after an experience with Piranha, which included several former members of Exodus.

"I've tried producing some friends of mine, and either they were too new or I wasn't relaxed enough or confident enough. It was like the first time they'd been in the studio and they're asking me all this shit and I'm going, 'Well, f**k! I don't f**king know!" he laughs.

"I'm going, 'I'm here just to get you guys sounds and shit like that'. They go, 'You mean you can overdub a guitar?'. Stuff like that..."

He laughs again.

"So I'm just thinking, 'Oh my god, get me out of here!'. I don't think I'll attempt that. All my production ideas on things I get like that I'd rather just use on Metallica.

"I think we kind of pride ourselves that we're not the kind of band who, you know, 'Joe wants you to play on this album' or, 'Lars went to play on this guy's album'... that kind of crap."

JAMES HETFIELD doesn't go to rock shows much when Metallica aren't playing, but he'll make the effort for some bands. Like when the second Clash Of The Titans caravan – with Slayer, Anthrax, Megadeth and Alice In Chains – hit Los Angeles. James drove like a madman on the freeway to get there early enough to see Alice In Chains – although he failed miserably because someone had given him the wrong playing times!

Jason, who went with him, felt no great desire to see the Titans' juggernaut. He'd seen all the bands except Alice In Chains before, and the Seattle lads were the only ones he really wanted to see.

"If I go to see bands they're gonna be more of an underground type of band, if it's going to be heavy music. In the Bay Area there's a few of those, you know, so I'll do that – or just go to a blues show.

"The last person I saw was John Campbell and Buddy Guy in LA a few weeks ago. I've seen Buddy Guy a number of times and I'm pretty tight with his bass player and stuff. Him and Albert Collins I actually followed around for a while. The only time I was ever almost a groupie was when I followed Albert Collins around!"

WORLD TIME zones being what they are, the first record store in the world to sell Metallica's total fade to black album may well have been Utopia Records in Sydney.

Hundreds braved freezing temperatures to grab a copy of the masterwork after the stroke of midnight. But that paled against the presidential-like listening launch for the album at Madison Square Garden in

KONTINUEZ OVER

FORGET

FROM PREVIOUZ PAGE

New York. Did Jason feel such a fuss over the album was a bit much?

"No, man, not at all. That was never ever brought into it like that. I never thought of it like that whatsoever. It was a great thing to try. Whenever you say to Metallica, 'Oh well, nobody's ever done it before...', it's like you've pretty much guaranteed that we're gonna try it because that's the way it is, man.

"We're the ones that take a chance and we pulled it off. It was cool. The weird thing was all the kids were like slamming up against the barricades to try and get to the video screen and stuff like that, just like we were playing. It was just really strange."

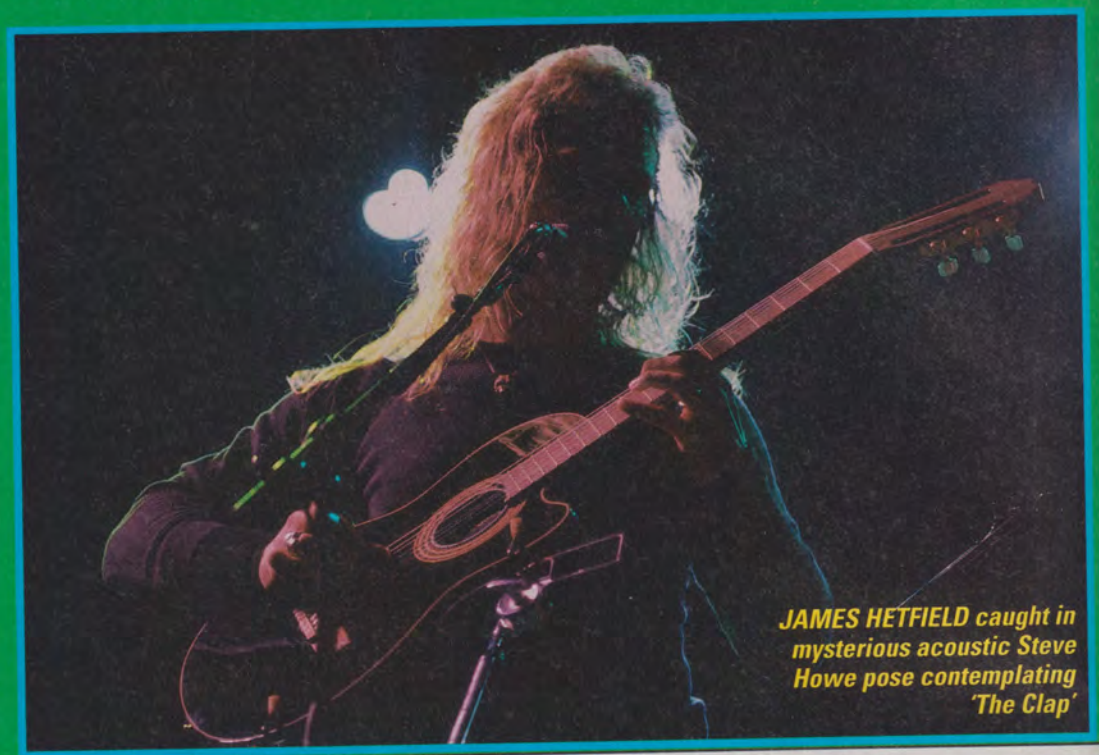
Strange because the music and the accompanying adrenaline of several thousand of the faithful were all in place, but the band, without any instruments, were unable to make the final connection. *(Strange because nothing like that happened at similar previews at Hammersmith Odeon and Manchester Apollo! – Ed.)*

"Whenever you say to Metallica, 'Oh well, nobody's ever done it before...', it's like you've pretty much guaranteed that we're gonna try it because that's the way it is, man"
– JASON NEWSTED

Do you ever do any Moshing yourself?

"Not really, because too much shit can happen, especially in the Bay Area. I have too much at stake to afford to jam a finger or break an elbow."

Hell, you might even lose an eye...



JAMES HETFIELD caught in mysterious acoustic Steve Howe pose contemplating 'The Clap'

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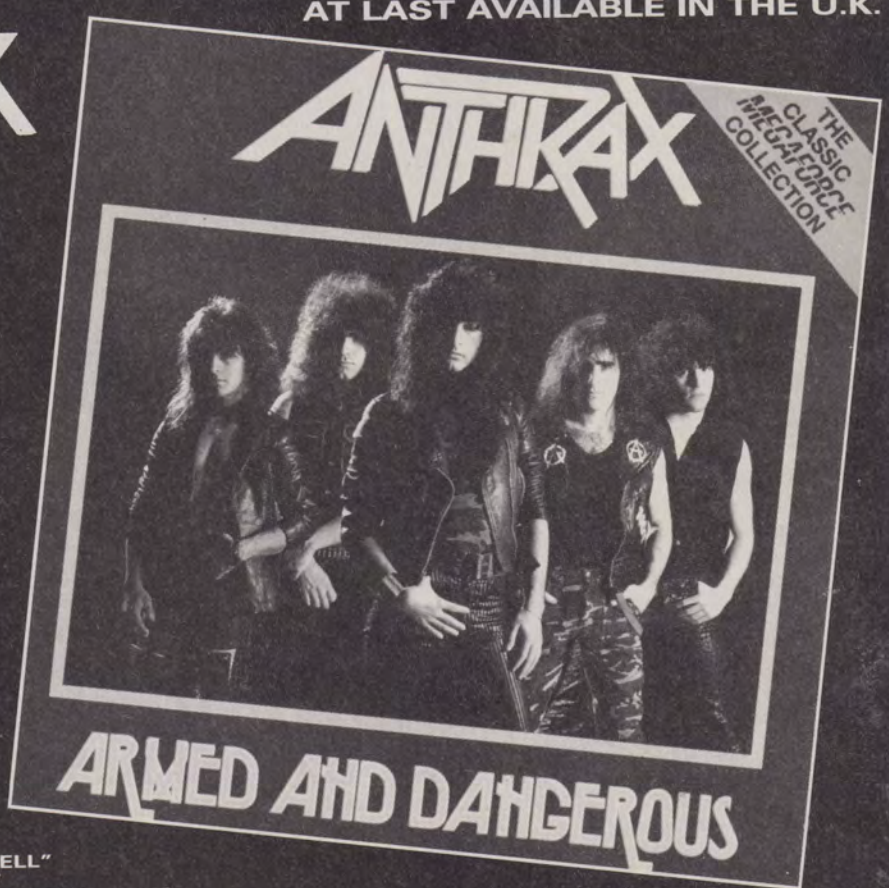

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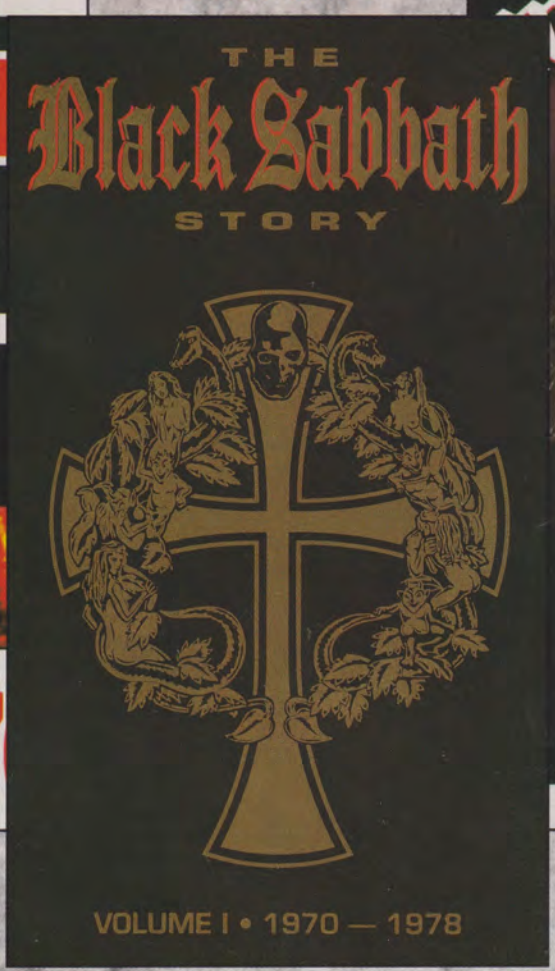

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Come taste the band

SHOTGUN MESSIAH (Stixx, Bobby, Tim, Harry): cock 'n' roll rebels

SHOTGUN MESSIAH
'Second Coming'
(Roadrunner RR9239 1)

KKKK

THE GODS are back! Yep, after mucho delays and setbacks the kings of chaos finally make a return to the land of the lewd an' lascivious with this, their second album. Those of you with a monster memory will remember that this four-piece originally surfaced a few years ago as Kingpin, putting out one big, bestial bastard of a debut LP called 'Welcome To Bop City' on a small Swedish label. The band moved to Los Angeles, renamed themselves Shotgun Messiah, then remixed and re-released that LP on the American Relativity label. Back then, Shotgun Messiah were about fishnet tights, licking middle fingers, exposing buttocks, low-life sleaze and generally getting themselves into as much trouble as possible. 'Second Coming' sees a whole new band – both musically and image-wise. Out go the multi-coloured fishnets; in come black leather and zippy punk trousers. Also out went vocalist Zinny, allowing hyper-star in the making Tim Skold (*aka* Tim Tim) to switch from bass to vocals, with Bobby Lycon joining as the new bassist.

Tim's voice gives Shotgun Messiah a whole new dimension and lease of life – especially when put together with guitarist Harry Cody's in-demand talents. Cody, despite being in what may at first seem to be a trash band, should never be underestimated; between Shotgun Messiah sessions he played on Stu Hamm's LP, and when you consider that Hamm's usual guitar partner is Joe Satriani, then that really does lend the man some credence.

This is a much harder, heavier, more aggressive album than most would expect from Shotgun Messiah. I first heard demos of this material last Christmas, when Tim and Harry were passing through London on their way to Sweden, and even now I remember being surprised by the change of direction they'd taken. In reality, it's the album they *had* to make in order to get away from their throwaway beginnings and finally be taken seriously.

'Second Coming' has some 100 per cent over the top, utterly untouchable songs held close to its heart. In particular, opener 'Sexdrugsrockn'roll' and following killer 'Red Hot' hit that all important spot, the team of Skold and Cody leading the way to Utopia. Like an orgasmic combination of Skid Row, Mötley Crüe and Love/Hate, this new material is so damn catchy it'll have you itching just thinking about it! First class choruses are the order of the day here, no more so than on 'Nobody's Home', where the classic line *'Weirdorama, psychodome'* is rhymed with *'the lights are on but nobody's home'*! 'Trouble', meanwhile, is the only song that is in any way reminiscent of the old Kingpin days, sounding vaguely like 'Dirt Talk' from the first album.

What is surprising here is the number of slower songs on offer: 'Living Without You', 'I Want More' and 'Ride The Storm' seem somehow weird coming from Shotgun Messiah, cos I just don't see them as a ballad band. They're fierce, rude snot-heads, not cuddly pink Nelson-style teddy bears!

Another evident trait here is the use of '70s-style pop rock – but with a brash, punk attitude. Just check out 'I Wanna Know' and 'You And Me' for some great Sweet-style danceability! An' while we're talkin' of the '70s, there's also a cover of the New York Dolls' 'Babylon' here, Tim spitting the lyrics out with real street-kid venom and bite.

'Second Coming' is the new bible of cock 'n' roll. Stick yer dosh in the collection plate pronto.

ALISON JOY

GANG GREEN
'King Of Bands'
(Roadrunner RR92541)

KKK

NO, THIS isn't a Gang Green 'Greatest Hits' package by my way of thinking. For that, you're better advised to hunt down the Beantown boozers' 'Another Wasted Night' LP or an early '80s Hardcore collection titled 'This Is Boston: Not LA'. But it's been at least a million Budweisers since then, and skateboard king Chris Doherty's gone from punk rock's answer to Angus Young to a sad alcoholic churning out second rate Motörhead riffs.

'King Of Bands' is a piece of product, no more, no less. It neatly condenses the band's spotty Roadracer releases to the bare necessities, and gets something out there to justify a final cash-in tour of Europe. The keg's tapped, the ice maker's busted and guests are making a mess of the carpeting. The party's over. The 'Green know it and have already announced their imminent break-up. Judging from 'Rub It In...' and 'Thunder', two entirely forgettable unreleased new tracks, that's probably not a bad idea.

Gang Green just don't write 'em like 'Alcohol' any more – yet they've been good enough to include the infamous party anthem with its insanely catchy, *'No doubt about it, can't live without it, ALCOHOL!'* chorus. 'Another Wasted Night', is just another memory of how ferocious this bunch this used to be, churning out riffy beer blasts that the Almighty might be hard-pressed to compete with while sober. Even 'Bartender' and 'We'll Give It To You' are good enough to qualify as two serious pub-goers' calls to arms.

In comparison to these barely-fuelled stunners, the rest of the tracks spend a lot of time dry-heaving in the corner. 'Ballad' is the most unappetizing beer commercial in the world, while 'Put Her On Top' or 'F**k In A' are hardly the sort of thing you'd want to put on a 'Greatest Hits' album, let alone use as a CD bonus track.

I guess to someone they were probably clever or funny. Then again, that person was probably drunk. ***MIKE GITTER***

MURPHY'S LAW
'The Best Of Times'
(Roadracer RO92401/4/2)

KKKK

I'M NOT one to get overly paranoid (what's the point – we all know they really are out to get us), but I'm sure there's been some sort of conspiracy going on. I mean, how come everyone else seems to have heard of Murphy's Law when I haven't? Still, better late than never, I s'pose.

Murphy's Law, as you probably already know, have been around since New Year's Eve 1983, when legend has it they formed a party and played until the early hours of the morning. What better start could you possibly have for a band?

Eight years on and this, their third album, seems to indicate that they're still partying like tomorrow might never happen. Like, no prizes for guessing what 'Beer Bath' is about, and I'm sure you don't need too many clues about 'Big Spliff' either.

The musical influences come from right across the board; ska, rap, Hardcore – you name it, they probably play some of it. Thankfully, though, they don't delve too deep, and what you get is an occasional flash of each style while they stick to a harder-edged sound.

Of course, it doesn't always work. The aforementioned 'Big Spliff' may be a good tune, but you wouldn't want to listen to it while actually smoking a spliff. Generally, though, everything fits just fine – even the ridiculous cover of Stevie Wonder and Paul McCartney's awful 'Ebony And Ivory'.

Murphy's Law come across as yet another hint at what the Beastie Boys could have been if they'd written more than two decent songs. Fun when they want to be, serious when they have to be ('Harder Than Who?'), and no doubt pretty marvellous live. Why didn't someone tell me about them before, you miserable bastards? ***MÖRAT***

VINNIE MOORE
'Meltdown'
(Relativity 88561-1067-4 import)

KK

AFTER ISSUING his second album through PolyGram, highly-rated guitar god Vinnie Moore is back with the indies for his third. Proof, if any is needed, that there is no major market for guitar hero instrumental albums now – if there ever was one in the first place. Even Steve Vai doesn't have a major deal.

Vinnie Moore's 'Meltdown' is a Metal romp in need of respectability and a singer. It's well executed, but a substantial part of this record bored me to tears. Like I said about Carlos Creator and Mario Parga not too long ago, Vinnie Moore would earn a shitload of respect and more fans to his cause if he got a band together, wrote some lyrics and got wise.

Instrumental albums are slowly and surely becoming for loozers only. ***DAVE REYNOLDS***

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DISCHARGE
'Massacre Divine'
(Clay CD 10)

KKKK

WITHIN MOMENTS of putting this on the Big *K!* Death Deck, it becomes obvious that Discharge – after three or four years absence – are back on the right track. We only get as far as track four, 'Challenge Terror', before everyone in the office except me wants to turn it off. Always the sign of a good album.

As 'Terror Police' and 'Kiss Tomorrow Goodbye' indicate, the lyrical content remains consistent, but 'Massacre Divine' is a marked change from anything Discharge have previously recorded. Yeah, I know there was an incredible difference between the 'Fight Back' EP and, say, 'Ignorance' or the ill-fated 'Grave New World' opus, but this is different again. A pretty brave move when you consider the bad grace the band departed in.

The manic 200-miles-an-hour Thrash has changed down a gear or two, but much of the intensity remains – and thankfully, frontman Kelvin 'Cal' Morris has reverted to 'Never Again'-type vocals instead of using his unpopular singing voice. Bassist Anthony Morgan has probably made the most difference to the sound of the band; the occasional slap bass is not something I expected, and I'm not entirely sure I like it, but then I always loved the one-string thunder of 'Ain't No Feeble Bastard', so maybe I'm biased.

Like I said, Discharge have been very brave making this album when they could so easily have rehashed 'Why'. Fans of the early material might take a while to get used to it, but whether you like it or not it looks like Discharge are back with a vengeance. ***MÖRAT***

BENEDICTION
'The Grand Leveller'
(Nuclear Blast 048)

KKK

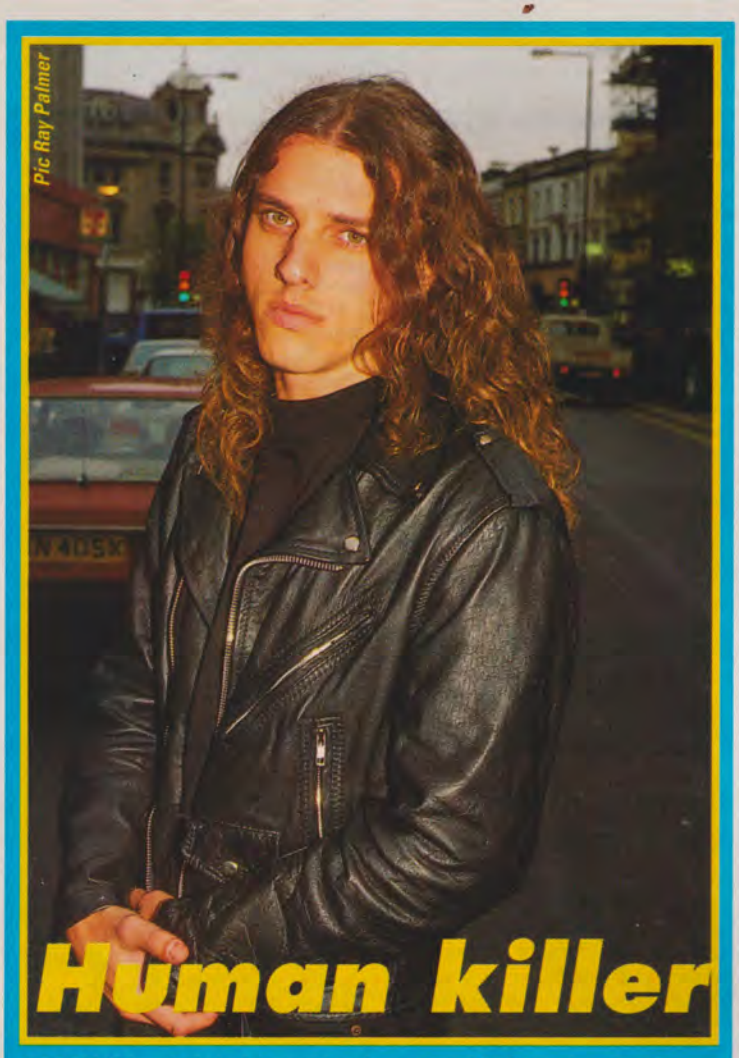
NOT BAD – if you've worn the grooves down on your copy of Massacre's 'From Beyond'. And, yes, we can say that ex-grunter Barney Greenway made a good career move in hooking up with Napalm Death. The fact is that Brummie Death-heads Benediction will always be the support act, the band that the Earaches of the world simply aren't interested in – decent, but regrettably second rate.

'The Grand Leveller' isn't a very remarkable album. Sure, there's some respectable moments: 'Vision In The Shroud's mulching, Doomy feel; 'Graveworm's ravenous riff-work; 'Born In A Fever's off-kilter tempo shifts and strange melodies. Otherwise, Benediction aren't defiling any new ground with their simple but effective by-numbers Death-rattle.

Yeah, theirs is the sound of music and pain – but so what? These days that barely gets you through the door. What's more, the CD-only rendition of Celtic Frost's 'Return To The Eve' is a total yawn, positively uninspired and lacking any of Benediction's own personality. Fact is, they barely have enough personality to make their *own* compositions fly – a good reason for this bunch to stick with their own material for the moment.

Admittedly this is a few notches up from last year's 'Subconscious Terror', boasting better songwriting, arrangements and a fuller production, not to mention a suitable replacement for Barney in torture-throated new kid Danny Ingram. Give 'em a couple more albums and Benediction will have honed themselves into something to get excited about. Otherwise, 'The Grand Leveller' is just that: a flat, glacial surface, foreboding but never personally threatening.

MIKE GITTER



DEATH (Chuck Schuldiner): 'techno-gore bludgeon' arrives!

DEATH
'Human'
(Roadrunner RC92381)

KKKK

CHUCK SCHULDINER may yet die a happy man. Having spent the past eight years and four albums as Death's eccentric prime-mover, he's at long last struck upon the sort of techno-gore bludgeon Death have been tinkering around with for years.

'Human' is the much-welcome longstep from these barons of brutality, an album that flies past every cliché in the much-clotted arena. No B-grade horror movie intros. No growls to the goat below. No paeans on the topic of disembowelling thy neighbour.

Death circa '91 are in an odd position. They've been surpassed in record sales and critical regard by the very bands they inspired, so what do they do? Simply, stay as far ahead of their progeny as possible.

Boasting knob-butcher Scott Burns' finest production in recent memory, 'Human' is a quantum leap from the terminal combo whose grungy bludgeon once made Slayer seem hygienic by comparison. King Chuck's got a yen for getting progressive these days, and judging from 'Cosmic Sea' – a vicious seven-minute instrumental workout – he ain't about to let Death's brutal parameters stop him.

It's in the seamless blend of Death's most adroit and visceral extremes, along with an impeccable knack for arrangement, that 'Human' really flies. 'Lack Of Comprehension' segues a shimmering clean guitar line into the sepulchral goings-on, and keeps Schuldiner's idiosyncratic flourishes flinging up like sharp metal fragments and hot dust off a lathe. 'See Through Dreams' flies through its share of twists and turns, some pretty damn ravenous riffs, tempo-shifts and lead work. Par for the course, actually, on an album that might be Death's finest work to date.

As always, it's Chuck churning the chords and delivering his ever-venomous vocals. A lot of credit must go to the hyper-literate crew he assembled to elevate 'Human' way beyond the solo project auspices Death's recent, turbulent history would make one suppose. With Sadus bassist Steve Digiorgio, Cynic guitarist Paul Masvidal and drummer Sean Reinert, he's tapped into a degree of musical proficiency few of his inspirees have even come close to.

'Human' is Evil Chuck's grotesque algebra lesson. A new level of Death-ly terror-practices. ***MIKE GITTER***

THE ULTRAS
'The Ultras'
(Triple X TX9279-1)

K

THE VANDALS
'Fear Of A Punk Planet'
(Triple X 9278-1)

KK

THE LAST thing we really need right now is one more anorexic Hanoi imitation and another stoopid Yank Hardcore band. Triple X seem to have found both. Nice going.

The Ultras sound like it's such a big deal getting out of bed in the evening to make a record. Too many drugs turn you into backward-thinking retards and do even less for your wardrobe. The Ultras look like geeks and sound like weary Glam brats.

The tiresome Hollywood quartet led by Allistarr Liddell manage just six songs. It's a dope-eyed muddle of lacklustre trash that isn't even like the Kill City Dragons. And quit sounding so f**king bored!

In contrast, the Vandals look like Color Me Badd. 'Fear Of A Punk Planet' is all very puny white beach party pogo that is now well past its sell-by date. Even Gang Green have called it a day, for Christ's sake!

So, 'The Day Farrah Fawcett Died' and 'Kill My Tenant' promise something they cannot deliver, while 'Girls Turn 18 Every Day' and 'Join Us For Pong' are really all the Vandals have to say.

F**k off, American punks! Go see the Buzzcocks' comeback tour or something really funny. We got there first and you're too late.

Sad bastards all. ***CHRIS WATTS***

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Brain drain

SCATTERBRAIN: not from Deptford...

SCATTERBRAIN
'Scamboogery'
(WEA advance tape)

KKK

GROOVY REFORMED Thrashers and wacky punky-funkers Scatterbrain's second album is the traditional mixed bag.

If you happen to be dancing on the grave of funk Metal you'll hate it, just as you hate the Limbomaniacs. If you happen to wear the T-shirts you'll love it, just as you love Scat Opera. Scatterbrain are another bastard hybrid from the East Coast (the dog-ugly seaboard), but then again that's not even as credible as Deptford these days.

So, what, you dancin'? Surprisingly – for anything connected to low-tech grungers Ludichrist – Scatterbrain are regular cartoons. Vocalist Tommy Christ once had a run-in with the Killer Dwarfs for them "being babies" and even instigated a fight with Babylon AD's road crew. They say Tommy Christ is not well. He just can't help sounding like an arsehole.

Disposable, fresh, lithe, lumpen... 'Scamboogery' lacks the big chorus of 'Get The Funk Out' or the *dud-dud-duh* of 'Surprise! You're Dead'. If that relegates Scatterbrain to the B-league, then so be it. But it has its moments.

'Big Fun' and 'Fine Line' are stomping mutants. Similarly, 'Dark Side Of The Pepsi Generation' is a lyrically lightweight bop at youth, and 'Logic' is supposed to sound like 'Pinball Wizard'. Yeah, maybe...

'Scamboogery's trump is the Turkish plate-throwing instrumental 'Sonata No 11 (Turkish March)'. It's not as deft as their Aussie Top 20 smash 'Don't Call Me Dude', but nonetheless serves to remind the casual Metal boffin that taking the piss is perfectly acceptable.

Overall, Scatterbrain are maybe too far down the queue to make a lasting impression. 'Scamboogery' is undoubtedly A Laugh and it's probably a great night out. If, however, you're one of the many who argue that Funk Metal died when Faith No More released their live album, then Scatterbrain will provide little comfort. The formula, guys, is wearing thin.

CHRIS WATTS

ARBITRATOR
'Balance Of Power'
(Cyclone 101)

K

THIS MOB watch far too much TV for their own good, and whoever is responsible for the atrocities they call lyrics should be punched and given a chainsaw enema. Honestly, can you take a band seriously when they chant, *'See the devil figure dancing upon the graves'*?

Also, some oh-so-f**king-original genius has had the foresight to stick a crappily-written acoustic intro on the front of 'Allegiance', then a hideous tale of Valhalla and Vikings sticks its head meekly out of the speakers. Are they trying to create an ambience or a pool of vomit on my typewriter?

It's Thrashy stuff, in case you hadn't guessed.

Arbitrator have seen 'Dances With Wolves', and were so moved they wrote a Thrash epic about the plight of the Indians. I'm sure the only Indians they've really cared about are the ones that serve them curry after the pubs shut.

'Evil Emperor' is a put-down to a certain Middle Eastern dictator, while 'Deadly Assassin' delights in the story of Arnold Schwarzenegger's 'Terminator'. Wow, f**k off Guns N' Roses – Arbitrator can provide the soundtrack to the next film 'cause they've got brains of rusted metal, just like the big T himself.

The album's only saving grace is 'Conquest', bringing to mind the Atom Seed jamming with Coroner. Other than that, this album seems to get worse the more it's played. Appearing at a second-hand shop near you soon.

PAUL MILLS

SWERVEDRIVER
'Raise'
(Creation RCRECD 093)

KKK

THEIR CURRENT press sheet may be an exercise in wordy rambling that entirely forgets to provide any real information whatsoever, but Swervedriver ain't at all bad when it comes to doing this indie rock thang.

They do it with guitars fairly prominent, if not rampaging; distorted waves of relatively leisurely noise roll all around, locked inside similarly lazy-yet-forceful drums. Many a memorable (and usually discordant) note-combination floats forward, although Swervedriver ain't exactly assertive hooksmiths. Like most other indie bands they have a free 'n' easy approach that leads you to believe they don't give a toss about anything, let alone convention. In a way, this is good.

But UNlike the best indie bands, the music starts to wear thin by the time 'Raise' reaches the half-way point. Either Swervedriver's tunes are a mite samey, and they've stacked their trump cards towards the album's beginning, or they're a band to be digested in small doses.

I'd say it's the former, because at their best the Swerves are highly enjoyable, showing clear signs of thoughtful songwriting. A spell at the summit of recent Indie Metal charts in this mag would also suggest they're doing something right.

Just do it better next time, and get someone from the planet Earth to write your press blurb, huh?

JASON ARNOPP

SLANDER
'Careless Talk Costs Lives'
SRT 9IL 2964

KKK

THIS SELF-FINANCED effort from NWOBHM lovers Slander doesn't make for bad listening if you're suitably drunk and nostalgic. Yes, it's one more of those bands who think the world wants another Priest/Maiden clone. London has Metal Jester, Blackpool has Slander. They're probably brilliant live, but sound bloody stifled on record.

Opener 'Fighting Talk' rocks like a bastard. Chucking out Priest riffs with all the subtlety of an exploding hippo, it's pretty clear that if Slander were around 10 years ago they'd have been huge. It's just a pity that nothing else on Side One picks things up off the floor until 'Lonely Nights', with Maiden-isms a-go-go and a feel reminiscent of Avenger or early Tygers.

Steve Slater is a spectacularly nondescript singer. Touching on Paul Merrell meeting with Leonard Cohen, it's flatter than a witch's tit and twice as cold.

However, Side Two's finer moments reside in 'Lay Down The Law' (yawn – what an original title) and 'Cry Of The Wolf'. The former brings Cloven Hoof to mind, while the latter is a menacingly heavy gallop through Trespass territory that is quite likely to leave you breathless and nursing an aching neck.

This is unlikely to cause queues at your record shop, so send £6 to: Slander, 24 Rowsley Road, St Anne's On Sea, Lancashire FY8 2NS.

PAUL MILLS

QUEEN
'Greatest Hits II'
(Parlophone PMTV 21/22)

KKKK

AXL ROSE and Nuno Bettencourt are big fans, while Metallica covered one of Queen's heaviest tracks, 'Stone Cold Crazy'. Three of the hottest rock bands of the '90s can't be wrong. Queen are one of the great British rock acts of the '70s and '80s, and have begun the '90s with their strongest record in years, 'Innuendo'. Several songs from that LP – including 'The Show Must Go On' – feature on Queen's second singles anthology, a sprawling collection which reaffirms their status as a British rock institution; like the Quo, but with a few more chords.

'Greatest Hits II' isn't so outrageously brilliant, inventive or idiosyncratic as Queen's original 'Greatest Hits' album – there's no 'Killer Queen', let alone a 'Bohemian Rhapsody' – but it does house some classic rock and pop. In the early to mid '70s, Queen produced some epic-heavy rock ("They had a guitarist back then," sighs Manowar's god of thunder Joey DeMaio), and while they may have lost a few men of steel like DeMaio along the way, Queen can still tear it up. 'Hammer To Fall', 'I Want It All' and 'One Vision' each have a crunching riff and a hook like George Foreman's. And, yes, the latter does end with a cry of "fried chicken"!

Quintessentially English, Queen's music often throws up little quirks like that. 'I'm Going Slightly Mad' – pottier than Michael Bentine, and so camp it'd make Julian Clary blush – exemplifies Queen's and singer Freddie Mercury's eccentricity, while 'Innuendo' itself is wildly flamboyant. Yet for all their excess, Queen can also write simple pop songs, notably 'A Kind Of Magic' and 'Breakthru' '.

There is some crap here, like 'Under Pressure', their collaboration with David Bowie (ripped off by the equally naff Vanilla Ice), and the slight ballad 'Friends Will Be Friends' – but, hell, what's a couple of bad numbers in 20 years?

Forever glam, Freddie Mercury is a great showbiz character, a drama queen and plastered old tart to rival *Kerrang!*'s own Derek Oliver, but he's also a great rock 'n' roll singer. Brian May, too, is a great rock guitarist, with a signature sound born of a guitar fashioned out of a wooden fireplace and played with old sixpences as picks!

Queen are a unique rock band. What wouldn't Axl and Nuno give to have written 'Bohemian Rhapsody', or a few of the other songs here? ***PAUL ELLIOTT***

SENATOR FLUX
'Storyknife'
(Emergo EM 92631/2)

K

IF THE press release is to be believed, it would seem that after spending four solid months recording this album Senator Flux vocalist David Levine had a nervous breakdown. Quite frankly, having heard it, I can't say I'm particularly surprised.

Obviously I've got no desire to send the poor man any further over the edge, but 'Storyknife' is pretty bloody awful, both lyrically and musically. I'm not averse to things sounding moody, meaningful or intense, but this is merely a depressing collection of jangly noises with someone moaning over the top.

Apparently the band have an 'illustrious Hardcore history', but there is absolutely no sign of it here. Indeed, the album has more in common with the Smiths or some other such shite than anything you might want to read about in *Kerrang!*. Maybe they'd be a bit more more bloody cheerful if they were still playing Hardcore. God knows they sound like they could do with a laugh.

I say, I say, I say – did you hear the one about the bloke who spent four months recording a totally crap album and then went mad? ***MÖRAT***

BIG HOUSE
'Big House'
(RCA 3094-4R import)

KKKK

I REVIEWED Big House's mini-LP 'taster' earlier this year, and quite honestly was not impressed with what I heard. They needed better songs and a more clearly defined idea of where they wanted to be going.

However, with this, the album proper, Big House have finally brushed away the Autumn leaves and discovered the yellow brick road.

Expertly produced by David Bendeth, the Canadians have put their all into the writing process, and have even beefed-up the Harlequin-like 'Dollar In My Pocket' from the mini-LP and made it shine. With singer Jan EK giving off a solid performance throughout, Big House might just have some degree of success with this album.

The sounds on offer here vary from the quirky bubblegum of 'All Nite' through the hippiedom of 'Baby Doll' and rock pop of 'LA' and 'Angel On My Arm', to the more demanding rock 'n' roll of 'Can't Cry Anymore' and 'Devil's Road'.

Big House want to build one of their own and live in it. This record is the first real foundation block. ***DAVE REYNOLDS***

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Dangerous boys

DIE KREUZEN
'Cement'
(Touch & Go advance tape)

KKKK

DIE KREUZEN are the sound of Perry and Eldritch shaking hands in some Milwaukee tavern's rustic back bar-room. Arch cannibal Dahmer is lurking in the shadows and a dank, beery odour is wafting through the place.

Die Kreuzen are about atmosphere. They don't write songs as much as they build moods. They're hobgoblins singing pop songs at the armageddon, lacerated romantics swept up in winds of feedback and yearning for an unobtainable happiness. A mood unrequited and always in pain.

'Cement' is as haunting and occasionally brilliant as anything the Wisconsin quartet have come up with in the past decade of moving past Hardcore tantrums to become lonely masters of The Mood. There's plenty of those moments here: in the way Brian Egeness' guitar cuts like jagged glass over the fractured tempos in 'Big Bad Days'; in Danny Kubinski's Steven Tyler-gobbling-carpet-tacks rendition of 'Deep Space'. When Die Kreuzen ride their signature noise for all it's worth, they're able to work it up into a bittersweet chaos, the likes of 'Shine' hinting at a severely introverted pop-core trailing off into something far more sinister at every turn.

Admittedly, it lacks the freshness of Kreuzen's two previous post-'Core classics 'October File' or 'Century Days'. 'Cement' is not the jump or departure one would expect from the band who taught VoiVod how to turn a chord into a convulsion – a bunch who should have rightfully joined the likes of Soundgarden and Nirvana at the forefront of today's indie Metal explosion. In a perfect world they would have been as big as Metallica by now.

Few LPs bleed this much.

MIKE GITTER

DANGER DANGER
'Screw It'
(Epic Associated 47390 import)

KKK

WHEN DANGER Danger's eponymous debut was reviewed in *Kerrang!* it was described as a bit of a laddish record. Songs like 'Boys Will Be Boys' and 'Naughty Naughty' were copied off toilet walls and written on beer mats down the local, it seemed.

Anyway, to quote a good football cliché (not again!), new LP 'Screw It' is a game of two halves, with the first one offering the best entertainment.

The 'Ginger Snaps' intro of jungle drums and sexual grunts 'n' groans (courtesy of US porn star Ginger Lynn, no less) leads us into the rather twee 'Monkey Business', a ridiculous piece of pop Metal but quite addictive once you've been subjected to its chorus half a dozen times. But it's with 'Slipped Her The Big One' that Danger Danger go on the attack. Totally sexist, it's a stomper of prime arena rock proportions, with vocalist Ted Poley boasting all over the ladies' loo and behind the bikeshed as well. The following 'Beat The Bullet' is more of a melodic rock gem than an anthem, and kinda betrays DD's influences (Franke And The Knockouts, Michael Bolton etc).

While the raunchy, Aerosmithy rocker 'Get Your Shit Together' rounds off Side One, the real jewel is 'I Still Think About You', the ballad of the year.

The album's other ballad, a Beatles-influenced cut called 'Find Your Way Back Home', is crap in comparison. In fact, the whole remainder of the album is far too dumb and throwaway, especially 'Crazy Nites' and 'Everybody Wants Some'.

The first album was good fun; 'Screw It' is terribly disappointing.

DAVE REYNOLDS

IT'S ALIVE
'It's Alive'
(Megarock MRR 001 import)

KKKK

IT'S ALIVE have a great deal of potential. They plunder ideas from Dan Reed Network, yet create their own magic by pushing the guitars up in the mix as well as getting across a livelier dance vibe. The songs are strong, the arrangements powerful and the chorus lines catchy and huge. It's Alive are a glorious sing-a-long act.

'Preacher Man' rocks with taut riffs and smooth vocals, 'Apache On The Warpath' is Kool And The Gang gone Metal, and 'Jungle Funk' is a dose of playful funk Metal.

The twin guitar team of Per Aldeheim and Kim Björkegren rock it up seriously with 'Face To Face', 'Hey, Hey, Hey' and 'Wild', supported by the ever-present keyboards of John Rosth.

Yet it's the ballads that kinda spoil things. 'Make It Slow' is too much like 'Rainbow Child' and 'Stronger Than Steel', while 'Stormy Sea' tends to stick out like a baked bean in a packet of peas.

Hopefully, It's Alive will kick such songs into touch before long, and become huge.

DAVE REYNOLDS

ROXUS
'Nightstreet'
(Melodian D24003 import)

KK

LET'S FACE it, Australia is never going to be the AOR capital of the world. It's simply not in our nature to take anything *that* seriously.

Nah, it's either balls-out, louder-than-a-Qantas-jumbo pub rock or it's nothing. Some recent antipodean attempts at AOR from the likes of 1927 and John Farnham, for example, have been mediocre and most often false-sounding.

'Nightstreet', the debut from Melbourne five-piece Roxus, has its moments. It's good enough to succeed Down Under, but lacks enough true quality songs to really compete on the world stage. It's AOR by numbers, a fact not even Mark Opitz's crystal-clear production can hide.

At least they resist the undoubted temptation to begin opener 'Rock 'N' Roll Nights' with lush, Bon Jovi-esque keyboards – but that's where the restraint ends. When Roxus first began, Bon Jovi were huge in Australia and it was a market begging to be tapped. Whether that market is still there waiting for Roxus in this post-Guns N' Roses age is questionable.

The best moments on 'Nightstreet' are 'Bad Boyz' (like the Electric Boys but with intentionally stoopid lyrics) and 'Stand Back', although the original single version of this was better. 'Midnight Love' is more than useful, but 'Where Are You Now?', a Top Ten hit in Roxus' homeland, is predictable and boring.

Recommended only for commercial rock fanatics.

STEVE MASCORD

CASINO STEEL
'Casino Steel And The Bandits (Featuring Mick Ronson)'
(Revolution REX CD 03)

KKK

CASINO STEEL was once the keyboardist with Britain's ignored answer to the New York Dolls – the Hollywood Brats. Last year Casino Steel gave me two little pieces of heaven in the five-inch silver forms of his eponymous solo and 'The Wonderful World Of Casino Steel' – a glorious

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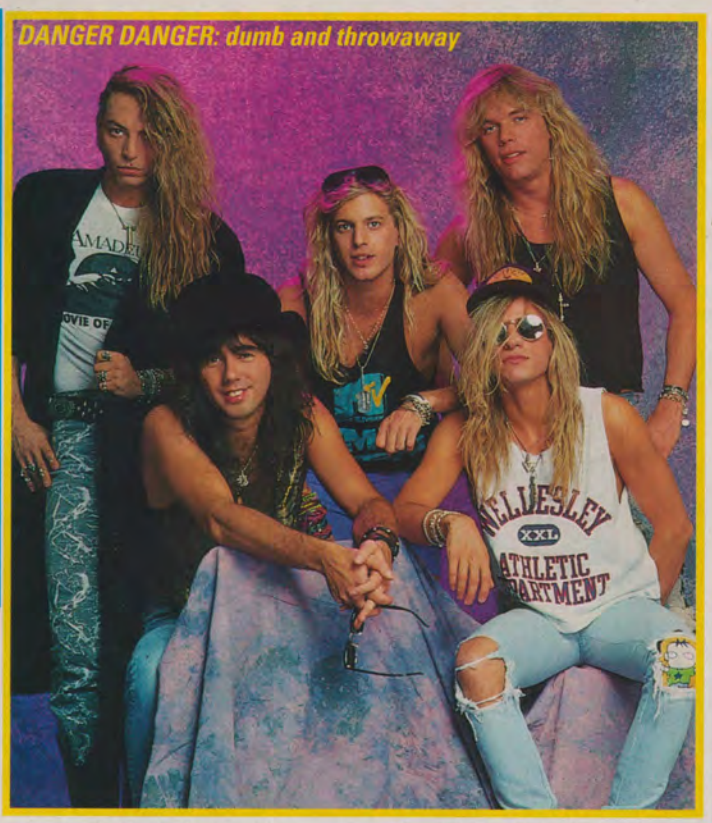

collection of trinkets from the Scandinavian's illustrious past; the Brats, the Boys, Gary Holton. " 'Oo?" you may sneer, but, ah, the man's a star in my eyes.

'Casino Steel And The Bandits (Featuring Mick Ronson)' unfortunately doesn't quite live up to the aforementioned releases, yet actually reflects both. There's some newies – co-penned with Brats vocalist Andrew Matheson – an' some oldies, as Cas reworks what are no doubt personal favourites – the Boys' 'Heroine' and 'Brickfield Nights', for example, the former being particularly sigh-worthy. But as for the reconstruction of the Hollywood Brats' 'Tumble With Me' in the guise of 'Ride Me'..! Cute, Cas, but ya shoulda left perfection alone.

'Course, the appearance of Mick Ronson is a pleasant surprise. Some beautiful notes dance out of his guitar, yet in that laid-back style he seems comfortable with these days. Personally, I'd have cranked him up a couple o' notches in the mix (and Ronno, get well soon, y'hear!).

A truly fine album, but a more stable choice of material would have boosted its consistency. Casino has taken pleasin' himself a little too far this time, methinks.

For fans only. That's me and... and did anybody else out there get this far? ***RAY ZELL***

Kickin' ass!

MC5
'Kick Out The Jams'
(WEA 7559740422)

K|K|K|K|K

MY ROUTE to brain damage came via the Sex Pistols and the New York Dolls. So dedicated was I back in '78 in investigatin' my heroes' heroes, that my voyage of discovery found me dumbstruck at the delights of New York all-girl act the Shangri Las... and Detroit's favourite mutations the Motor City Five. Homework? I loved it!

Wayne Kramer (guitar), Fred 'Sonic' Smith (guitar an' worra name!), Michael Davis (bass), Dennis Thompson (drums) and vocalist and Jimmy Tarbuck lookalike Rob Tyner – who died recently – were the famous Five.

Jeez, the title says it all! Recorded live in '68 (!), 'Kick Out The Jams' is the most uncompromisin' heavy rock-based music you'll hear this year/lifetime. Skid Row's 'Slave To The Grind' was impressively brutal, yet is puny in comparison. This record is high. This record is unbound, unchained and unleashed. This record is electric.

And, yes, brothers 'n' sisters, I testify that this is the uncensored version carryin' (amongst other evangelical-type ravings!) the *'motherf**ker'* line – plus the original rejected cover artwork! Hallelujah!!

Plug yerself into 'Kick Out The Jams' an' start a revolution in the privacy and comfort of yer own home! *Vive le* MC5! ***RAY ZELL***

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HOLLYWOOD RECORDS

DOGGED FOOTSTEPS

This time last year the RED DOGS were tipped as the band most like to make it out of the pubs 'n' into the stadiums. But showbiz is a fickle mistress, and the end of 1991 finds MICKEY RIPLEY, PAUL GUERIN and the rest of the band still without a proper deal and waiting for the elusive break that will bridge the gap. CHRIS WATTS wonders whether a support tour with reformed Metal maestros UFO will do the trick...

WE NEVER did wake up to find the Red Dogs on TV after all. Not so very long ago it was taken for granted that the genial professional Geordies would be worth, oh, maybe the price of at least a pint by now. After several successful West End showcases and the high-profile exposure of a Quireboys' tour, all this was pretty much a matter of fact.

Instead the Red Dogs disappeared. Shameless pub rockers, developing song-writers and earthy rhythm and bluesers, the Red Dogs simply vanished. Until, that is, this week's tour supporting UFO.

In fact, the Red Dogs have been holed up writing expensive songs for Atlantic Records. It seems a mildly ludicrous situation. As vocalist Mickey Ripley says:

"We've got until February next year to prove that we're worthy of major label support. Basically our records to date (1989's debut EP 'Sweet Little Ruby' and last year's full-length 'Wrong Side Of Town') have been demos for Atlantic Records.

"Atlantic have to be certain that we're a viable commodity. It's dreadful to talk in those terms but that's just how it is these days."

THE FRUITS of such labour will be heard next Spring with the release of a new album for Castle Communications. Both Ripley and guitarist Paul Guerin are hopeful that all those people who have consistently tagged the Red Dogs as little more than erstwhile saloon bar pirates will be disappointed.

Ripley is momentarily grandiose:

"There are things in this band now that stretch out beyond the confines of a rock magazine like *Kerrang!*. People's conceptions of the Red Dogs are probably not how we see ourselves.

"We're constantly lumped in with the likes of the Black Crowes and the Quireboys. We've recorded 14 songs for this album and, sure, a lot of it *is* pub rock. But there's a lot more to this band than that. There's maybe even some stuff that is going to alienate a few fans."

Guerin is less deluded.

"It's all well and good being thought of as a boys' night out band and there's a place for all that. But personally, our ambitions are higher."

In private and under alcoholic pressure, Ripley will admit to certain restrictions that a band such as the Red Dogs by nature impose.

"There's stuff I want to say lyrically that sounds daft in a song that's supposed to be about tits 'n' bums and a pint!

"Given a 12-bar rock 'n' roll song, you can't write about Greenpeace!"

RED DOGS: want to write tunes that builders can whistle on their way to work!

Pic Ray Palmer

INITIALLY INFLUENCED by Sabbath, Rainbow and Thin Lizzy, Ripley's tastes have broadened to the point where hard rock in 1991 "isn't really what I'm interested in now".

Unlike Guerin – a straight 20-20 AC/DC man, if you please – Ripley will name-drop the likes of John Cougar and REM into his conversation.

In contrast, rumours persist that Paul Guerin once waited in line all afternoon outside the old Marquee to catch Phil Lewis' Girl.

"Yeah, in an anorak!" the guitarist recalls. *(Phil Lewis never wore anoraks – Ed.)*

The combination of such diverse influences in a band that cannot even spell pretentious must surely be what Atlantic hope to unearth during this never-ending development deal.

Are not the Red Dogs, however, after such a lengthy period in the wilderness of songwriting, simply too late?

"If we hadn't progressed," comments Paul, "then I'd agree. Yes! But the boat's moved on and we've progressed with it."

Mickey: "If you're a good live band and you can write songs then you'll always have a chance. The real innovation in music comes from writing a good song. Regardless of the style. To write a song that a builder can whistle on his way to work is where music's happening. That's why the charts are open to anybody."

"Music can progress," says Paul. "But music can also progress up its own arsehole sometimes!"

MAJOR PROBLEMS ahead of the Red Dogs include just such a traditional stance and the fact that they're British. A tour with UFO may be the solution, but the reasons for such a support slot remain gleefully incestuous.

"If your own management can't get you on a tour they're organising," says Mickey, "then you're onto a loser! You may as well go busking in Piccadilly Circus!

"Certainly there seems to be that US-UK divide. I don't want to whinge, but it seems to me that if you come from America then the press give you more credence. A lot of bands I've never heard of appear on the front cover of *Kerrang!* and I think, 'Well, who the hell are they?'!

"Maybe these bands are really happening and I just don't know about them. But the Red Dogs don't try to be anything we're not. We don't pretend to be American rock stars. We don't hang around the rock pubs living out a fantasy. At the end of the day a band has to come up with the goods."

"The Red Dogs are just us," adds Paul Guerin. "It's real. It's not choreographed. It's an instant musical force."

He grins disarmingly: "Anyway, we're not British. We just *pretend* to be British! We're Australians with thick Geordie accents!"

"Music can progress... But music can also progress up its own arsehole sometimes!" – PAUL GUERIN

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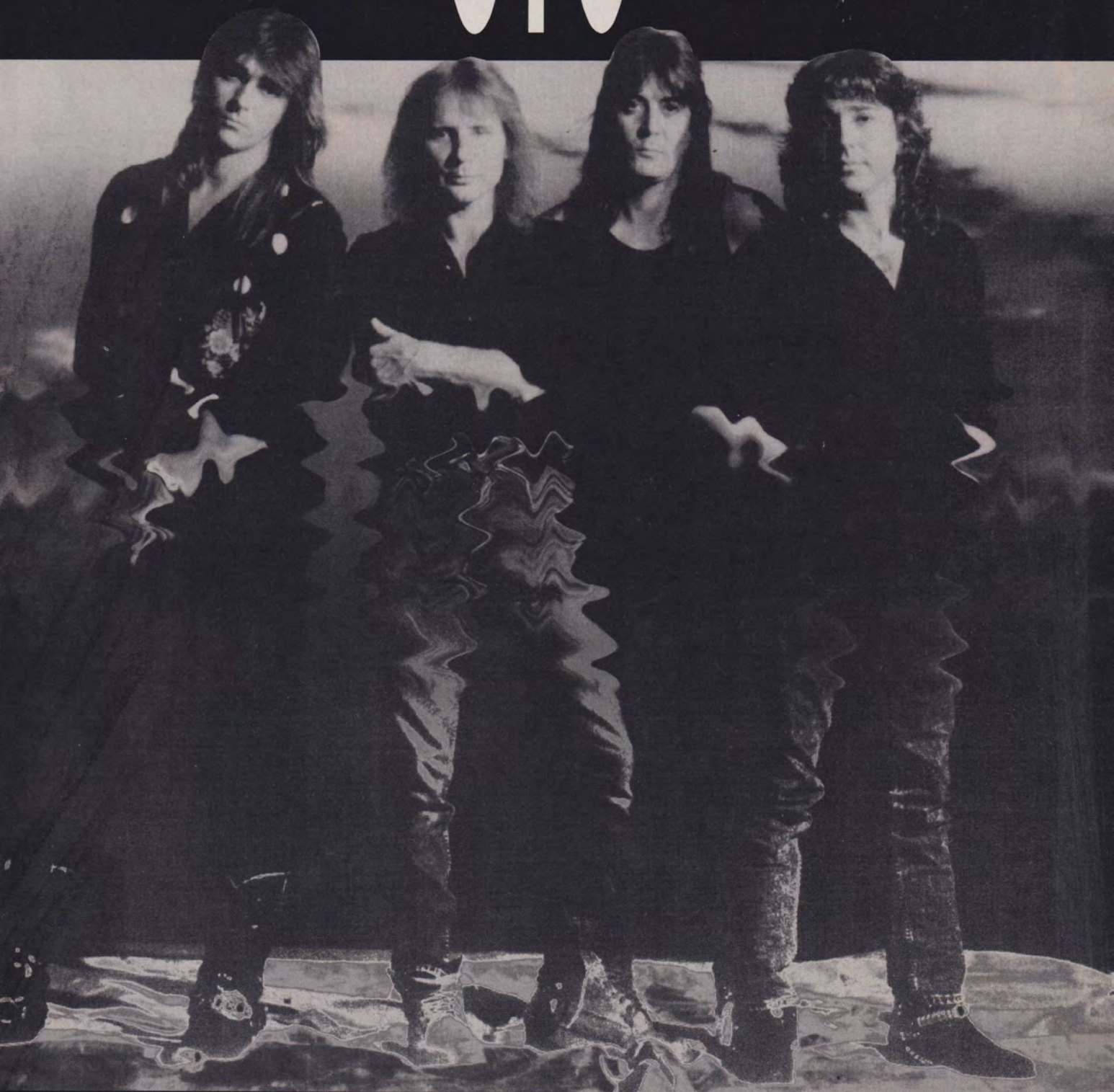

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ESSENTIAL! RECORDS

GETTING THE WIND UP

So is whistling in Heavy Metal gonna catch on? If the SCORPIONS have their way, it will – and so might soppy "love ballads to the people of Eastern Europe and the world" like their terrifyingly successful 'Wind Of Change' single. The whole idea rightly fills CHRIS WATTS with dread. But RUDY SCHENKER and HERMAN RAREBELL ain't so scared

IS 'WIND Of Change' a stupid song or what? There – I've said it. I mean, let's just cut the crap here and get right down to this bitch of a humalong lullaby from Germany's precision machine.

'Wind Of Change' – written after the Scorpions' inaugural Soviet tour in 1989 by Klaus Meine, and one of two whistling songs currently in the British Top 10 – is a cumbersome peacenik singalong from a band best known for 'Rock You Like A Hurricane'.

To Rudy Schenker, the dotty nice-guy axe God, it is, "a love ballad to the people of Eastern Europe and the world!".

It is not, then, a song to be taken lightly. Like the lyrics say: *'The future's in the air/ I can feel it everywhere/ Blowing in the wind of change'*.

Shame, then, that the song has become an obvious encore on this current 'Crazy World' tour whilst in Germany Neo-Nazis are fire-bombing the temporary shelters of refugees trying to make a new life in the West. A big hairy ballad from the Scorpions promoting world peace is probably of little comfort.

"You remember a couple of months ago when Russia was about to collapse back into Communism?" Schenker asks. "I looked at Klaus (Meine) and said, 'We must change the lyrics!'.

"But Klaus wrote those words three months before the Wall (dividing what was then East and West Berlin) came down. When it came down everything was euphoric. Now the first feelings have gone and we can see the problems. So, it is good we wrote something to document the moment. But change will always take time."

SO 'WIND Of Change' is a grandiose song that celebrates recent events that have since soured. It is the Scorpions' first certifiable hit in this country. Are the Scorpions entirely happy with such a radical lyrical departure when their home fires are going up in skinhead smoke?

From the luxurious depths of Paris' exclusive St James' Club, drummer Herman Rarebell is undeterred: "I think those people who are burning homes and shit don't even understand a word of

HERMAN THE German and Rudy Schenker: "Just because we're older doesn't mean that we should become salesmen!"

Pic Paul Harries

"Yes, of course it's naive. I say it's better to be naive and try to change the world than to be cynical and change nothing"
– RUDY SCHENKER on 'Wind Of Change'

English. Some of those kids are worse than English hooligans. You have them in every nation. Look at England. Not all English people are arseholes, y'know?

"What is happening with these skinhead kids right now is that they see these East German kids taking their work away. Or someone might come in from Ghana and get social security benefits that are three times higher than a skinhead's salary. He sees the black kid pulling the chicks and he gets pissed off. He wants to kick his ass out of the country.

"It's a sad situation. But it doesn't mean an entire nation has to suffer."

Instead they can buy the record. And the world will be alright?

Rudy Schenker smiles and pleads guilty to the charge.

"Yes, of course it's naive. I say it's better to be naive and try to change the world than to be cynical and change nothing. There's a time for everything. 'Wind Of Change' has a message. Kids all over the world understand that message. I think we hit the nerve of the people at the time."

LYRICAL ABSURDITIES aside, the business of touring the Scorpions in 1991 is an exact science. Today's interviews and photo sessions in Paris are kept to a precise schedule by the band's road manager. We have 40 minutes to get the whole thing in the bag.

"Maybe 45," comments Dave Davis, directing the various members of the band (or "the boys" as he calls them) from their third floor bedrooms to the foyer with the aid of a walkie-talkie. Quite why such lavish communications are required is never made clear. Maybe the Scorpions get easily lost.

"There's so many things to think about in the world apart from sex" – HERMAN RAREBELL

The staff at the St James' Club croon and creep around the five elder statesmen of Teutonic thunder. Our interview is briefly interrupted by the club's manager, wanting to know if Rudy has decided whether or not to buy the two bottles of vintage Louis XIII cognac.

"Six thousand francs (approximately 60 quid) is not such a good deal," the guitarist comments.

I should think not for a bottle of plonk. The manager nods and slithers away.

ALL THIS – the quiet only a fortune can buy, as well as the band's new-found maturity – is a long way from 'Virgin Killers' and 'Lovedrive'. Is this what happens when you grow up?

"Well, sure, we have grown up over the past 15 years," says Herman affably.

"The music is changing. The longer we play together the more we progress."

Rudy nods enthusiastically: "Maybe we haven't learnt anything at all though," he says.

"Maybe we've just changed. Maybe the world hasn't learnt anything. Maybe we're just progressing faster towards the end than we all think.

"What is progress? So, yes, we have soap and we can all be clean, but our environment stinks. In the old days the people were filthy but their surroundings were not polluted. Okay, we learn but maybe we don't change."

Is 'Wind Of Change' going to change anything? Is it going to make the world a better place or just irritate a delicate situation?

Herman: "I think if people thought about 'Wind Of Change' and maybe thought about peace in the world then the band have achieved something. If only 10 people think about peace in the world then we've changed something. Everybody can change something."

But aren't the Scorpions supposed to be grinding out 'Another Piece Of Meat' and 'Dynamite' (*'Eat your meat until you're breathless...'*)? You're supposed to be sexy?

"Yeah, they get that at a concert," says Herman.

"We are a hard rock band and always will be. But we have another side to us – songs like 'Still Loving You' and 'Holiday'. We like to be both powerful and personal.

"But I know what you're saying. No, I wouldn't write a song now like 'Another Piece Of Meat'. Nowadays you can't write a song like that. Now you have to wear a rubber. Now it's not so easy.

"Attitudes change as well. I mean, I'm married with a kid now. 15 years ago I used to think about sex from morning 'til night. Now there are other things in my life..."

WHAT, LIKE world peace? That's a bit lame, isn't it?

"No, no," he laughs. "Like families and stuff. There's so many things to think about in the world apart from sex. England has changed. I lived there for six years, as you know, and it has changed drastically since then. There are no kind old ladies who will make you a cup of tea in the afternoon. No bobbies on bicycles.

"The world has changed and you have to talk about that sometimes."

So are the Scorpions too old to be sexy?

Herman: "Okay, I know more about love and sex than any 19-year-old. I've f**ked more women! It's that simple. But our audiences are not sex maniacs either."

"Let's say we've changed in that respect," says Rudy. "We still write about sex, but it's different sex. Sophisticated sex!"

Herman: "Do you know how old Bill Haley was when he wrote all those great songs? He was well over 40. Age is a matter of attitude. A matter of your brain. I have a good friend in England who is 61 and yet younger than all three of us."

"Just because we're older doesn't mean that we should become salesmen!" adds Rudy.

"Music will always be our first love. We have the chance to be pioneers for this type of music. We can keep the music growing. More and more people like this type of music because maybe they've heard 'Wind Of Change' and then 'Crazy World'. It is strong. It's getting stronger."

Secretaries' smooch, housewives' choice and Metal embarrassment, 'Wind Of Change' has nonetheless made it to the top of the charts everywhere in Europe. Only Bryan Adams held it at bay in Britain.

For Rudy Schenker and the Scorpions it is all in two decades' work.

"Right now we are playing our most successful European tour ever. We didn't have to cancel any shows in America like some of the younger bands."

He grins: "What can I say?"

SCORPIONS: Matthias Jabs, Herman Rarebell, Klaus Meine, Rudy Schenker, Francis Buchholz

Pic Paul Harries

DISHONOUR BEFORE DEATH

...That's what CHUCK SCHULDINER – Death Metal founder and leader of Death Metal heroes, er, DEATH – opted for when he failed to turn up for his own band's debut European tour last year. Now, on the blower from, er, his mom's home in Florida, he wants to tell all you just how sorry he is. MIKE GITTER cops an earful of the new Death album 'Human' and finds it in his cold, cold heart to forgive...

"I DEFINITELY owe England an apology," Chuck Schuldiner, the man whose name is synonymous with Death, the sound, the band, admits on-line from his mom's house in Orlando, Florida.

Evil Chuck, 24-year-old grandfather of gore, Death Metal's eccentric founder and king, has a lot of explaining to do. He knows it. When Death made their long-overdue UK debut last year, the ever-volatile guitarist/polyp-mangler was nowhere to be found. In his stead, bassist Terry Butler and drummer Bill Andrews recruited ex-Devastation drummer Louie Carrisalez to sing and Walter Thrashier, Death's soundman, to fill in on guitar.

Slagging matches from the stage and in the press followed. Rumours that Death had called it a day and that Chuck had utterly lost it and was trading in his gore-flecked throne for Tom Warrior's Glam duds.

"That's right," he chuckles in his Floridian drawl. "I had obviously quit eight years of Death Metal to form a Glam band! Please!

"What was that other one? Oh, that I was at home in Florida jacking off and sitting in a room with my door locked – just the most sick and idiotic lies."

OKAY THEN, why, two weeks before a potentially successful UK and Euro tour supporting Kreator, did he opt out?

"I needed a vacation," he insists. "It was a lot of things combined, mostly just years and years of mental anguish, dealing with the stress revolving around the band. For years, I tried to be both manager and artist – not to mention trying to have a personal life which is something I've realised that you have to keep completely separate.

"I know it was bad timing, I know it gave people an even worse impression of me but I had to separate things. I'm sorry people had to see a Death cover band but at the time, I was physically and mentally unable to do it."

Was there some nervous breakdown? Girlfriend problems, perhaps? Needing a vacation just seems like, well, a lame excuse.

Chuck Schuldiner isn't one to take criticism easily. There's a pause then an agitated response:

"No, no nervous breakdown or anything like that. Just like anyone who gets pushed to their limit, I had to say, 'F**k this!'. That's the drastic measure I had to take.

"That's not me, that's not the attitude I enjoy having. I like being a positive person, a mellow person. Y'know, flowers, kitties, puppies, I'm that kind of guy!"

BY RIGHTS, that tour should have been enough to close the book on Death. The band had had a revolving-door membership policy for years. Chris Riefhart (drummer on 1987's 'Scream Bloody Gore' debut) departed for sludge-gods Autopsy. 'Leprosy'-era guitarist Rick Rozz, bassist Butler and drummer Andrews were fired, only to reform as the spectacular Massacre. Spiritual Healing guitarist James Murphy went on to tenures with Obituary and Cancer. Schuldiner, Death's temperamental master, it would seem, has proven too difficult to work with.

But the fact remains: line-up to line-up, album to album, Death have always remained a step ahead. Schuldiner's come roaring back with 'Human', an atmospheric Deathwork that sets the standard.

Recorded with Sadus bassist Steve Digiorgio, Cynic drummer Sean Reinert

Pic Ray Palmer

"I like being a positive person, a mellow person. Y'know, flowers, kitties, puppies, I'm that kind of guy!" – CHUCK SCHULDINER

"I showed the lyrics to my mom and she was like, 'Wow! I can definitely relate to this!'. It's great, my mom being able to get something out of a Death song!" – CHUCK SCHULDINER

and guitarist Paul Masvidal at that funereal Floridian funspot, Morrisound Studios, 'Human' is the fecund long step that keeps Death miles ahead of their genre's current fad-like popularity.

"I think a lot of bands are putting a limit on Death Metal," says Schuldiner. "In fact, I'm almost reluctant – and I don't mean this in a bad way – to tell people I play in a Death Metal band. When they hear that they probably think of something Satanic, a million-miles-an-hour and just limited. I'm not into limiting Death, I'm into bringing melody out in the music, and also brutality.

"You can inject all sorts of elements into this music and that's what I'm doing, especially on 'Human'. There's melody, there's heaviness, there's eeriness. These are all elements of Death and elements of the music I grew up on in the early '80s."

SURELY DEATH Metal has lost its fair share of fans over the years as Chuck and Co's musical grip has tightened?

"Sure," Schuldiner admits without a hint of bother. "Plenty of people have said that we have gotten wimpy. People tell me Death are wimpy because I've put some melody into the sound? Give me a break. I've been writing this type of music since I was 16. I'm now 24 and I think I know what I'm doing."

Wimpy or not, the clean melodies that lead into 'Lack Of Comprehension's fiery bludgeon or the stunning, Gary Moore-ish 'Cosmic Sea', the first Death Metal instrumental, are breathtaking and unexpected.

"'Cosmic Sea' was something where we could go off with some effects, some trippy parts, some backwards lead-work, stuff that people haven't really done in this type of music. I really want to keep Death ahead of things, to keep us separate from 99 per cent of bands that are out right now.

"I really don't listen to much Death Metal these days," Chuck admits. "I think that there's a real lack of sincerity. I'll find myself listening to the Possessed's 'Seven Churches' if I want that dose of Death Metal. Maybe Slayer's 'Reign In Blood'.

"Personally, I'm listening to stuff like Queensrÿche and Crimson Glory these days!"

Positively un-Deathly and precisely the attitude that's permeated Schuldiner's lyrical stance. The paeans to zombie rituals and regurgitated guts are nowhere to be found amidst 'Human's tales of real-life grotesqueries.

"The whole album revolves around people," states Schuldiner. "It's a people album, not a demon album or a possessed donkey album! Then again, ever since 'Leprosy' we've gotten away from that. I showed the lyrics to my mom and she was like, 'Wow! I can definitely relate to this!'. It's great, my mom being able to get something out of a Death song!"

IF CHUCK, like Megadeth's Dave Mustaine, deals better with music than with people, so be it.

"If I was never in Death, I probably would have become a veterinarian," he quips. "I love animals. They're a lot better than people in a lot of ways. I think that's because they don't judge you, they're not out to f**k you over."

With the success of Sepultura, Morbid Angel and the very sound Schuldiner was largely responsible for spawning himself, it's a fair bet that Death's days of getting f**ked over in the shadows of the underground are numbered.

"Let's face it, Bay Area-inspired Thrash Metal is dead," Chuck declares. "There's no telling how far Death Metal can grow in popularity.

"I would have never thought I'd see it on MTV. That's amazing! It's a new type of music to thousands and thousands of people and I guarantee it'll get a lot bigger than it is now.

"How many bands will last through it? I don't know. One thing I can tell you is Death have been there from the beginning and we'll be there when all is said and done..."

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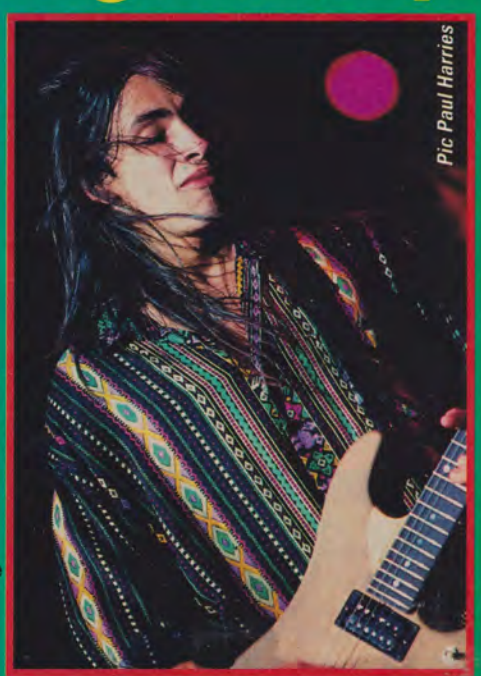

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DIAMOND GEEZERS

"We didn't actually split up..." says DIAMOND HEAD leader SEAN HARRIS of the band's seven-year absence from the Metal scene, "...we just drifted apart." That was the story of NWOBHM stars Diamond Head's short but glorious life. Lack of cash, lack of record company backing, lack of luck. But now Harris and guitarist BRIAN TATLER are back with gigs and a single, 'Wild On The Streets'. PAUL ELLIOTT reckons their time has come...

IF SWISS eccentrics Celtic Frost's 'Into The Pandemonium' was the most innovative Heavy Metal album of the '80s – it featured a death march, hip-hop and bizarre French poetry between monolithic riffs – then Diamond Head's 'Canterbury' wasn't far behind.

'Canterbury' is one of the great British rock records of the last 10 years. Where Thunder's leaden retro-stomp is a throwback to decades past, Diamond Head took heavy rock a step beyond Led Zeppelin with new dynamics and new sounds.

'The Kingmaker' is a mountainous epic evocative of 'Spartacus' and other golden age Hollywood blockbusters, but there are simpler songs on 'Canterbury'; cool, def '80s Metal pop like 'One More Night' and the brilliant 'Makin' Music'. Strangest are 'Out Of Phase', twisting and acoustic-led, and the quaint title-track. Subtlest is 'Ishmael', a tale of Eastern mysticism which shifts like desert sands.

'Canterbury' is a classic. A pity, then, that the initial pressing of the album – 20,000 copies – carried a fault. The first track, 'Makin' Music', stuttered, and with it, the album's sales. Diamond Head never did have luck on their side.

DIAMOND HEAD '91: Sean Harris (left) and Brian Tatler – "It's good for us old timers to get out again!"

HOWEVER, SEVEN years after drifting apart, luckless and penniless, Diamond Head are back: older, wiser, and, maybe, luckier. The band's nucleus remains Sean Harris (vocals), and Brian Tatler (guitar). Joining them in 1991 are drummer Karl Wilcox and bass player Eddie Chaos (not, presumably, his real name).

Diamond Head formed in 1976 in the West Midlands town of Stourbridge. Tatler and the original rhythm section – Colin Kimberley, bass, and Duncan Scott, drums – had just left school, while Harris was busy failing every exam bar history, "which is the only one that matters!" the singer claims.

Following three years of character-building hard gigging, the quartet cut their debut LP 'Lightning To The Nations', a white label pressing sold at gigs and via mail order. Of that record's seven tracks, many are recognised New Wave Of British Heavy Metal classics. Metallica have covered several, including the monster riffer 'Am I Evil?'. Metallica drummer Lars Ulrich is one of Diamond Head's biggest fans, and an authority on the NWOBHM.

"People like Lars have kept the vibe and the legend going," Tatler acknowledges.

The band signed to major label MCA in 1981 and released their second album 'Borrowed Time' a year later. It was a Top 30 entry in the UK. 'Canterbury' would have fared even better but for that pressing f**k-up.

"It went in at 32 eventually," sighs Tatler. "I had people tell me they'd bought 50 copies – they kept taking it back. It's a pisser, innit?"

CANTERBURY' WAS a problem record, that difficult third album. A "laboured" recording process with producer Mike Shipley resulted in the departure of Kimberley and Scott and the acquisition of Merv Goldsworthy (bass, now with AOR gods FM) and Robbie France (drums).

"Shipley was fresh from working on Def Leppard's 'Pyromania'," explains Harris. "He wasn't ready for us. To him, we were just a garage band."

Upon the release of 'Canterbury', Diamond Head opened Donington, headed that year by Whitesnake, Meat Loaf and ZZ Top.

"Donington was frightening, but we weren't overawed and we weren't out of place," Sean insists.

"Apparently," Brian grins, "we sounded, and I quote, 'Like a '60s tranny'! We'd hired a keyboard player – Bob. Donington was his first gig with us. He'd done 5,000 before, though. He was in a cabaret band for 20 years!"

Bob was replaced by Josh Phillips-Gorse for an ill-starred UK tour of Odeon-sized halls.

"The PA was f**ked, like," muses Brian. "It seemed to blow up one day in rehearsal. It went bang!, and everybody said, 'What the f**k was that?'! It never sounded any good after that."

"We didn't do one good gig on that whole tour," Sean confesses. "It was a breaking glass syndrome, and we were too neurotic to put our finger on it. All we knew was, we sounded like elephants in a cornfield every night."

IF LUCK wasn't helping, neither were MCA. Sean continues:

"For 'Borrowed Time', the record company let us do what we wanted, and that's why it rings true. With 'Canterbury', they kept

"Diamond Head didn't officially split up, so we didn't reform – we transmogrified!"
– SEAN HARRIS

"We were too neurotic to put our finger on it. All we knew was, we sounded like elephants in a cornfield every night" – SEAN HARRIS on Diamond Head's ill-fated 'Canterbury' UK tour

moving the goalposts, messing around with different singles and videos, the album sleeve and even the title!

"We lost our integrity," he shakes his head. "We wanted to call the album 'Makin' Music'. That way we could justify all the different things on the record. MCA didn't pull out the stops for 'Makin' Music' as the first single either, so it got lost, and then they went with 'Out Of Phase', which was never gonna be a hit.

"Maybe that album was ahead of its time," he considers. "The classic style we had – epic, long arrangements – is the kind of thing Queensrÿche are doing now. 'Canterbury' was just too ambitious really."

A fourth album, 'Flight East', was in the making when MCA dropped them.

"They came up with some ludicrous options, so we just said, 'F**k this!'," Sean recalls bitterly. "We recorded about eight tracks for 'Flight East', but the inspiration, the heart, wasn't in it. We didn't actually split, we just drifted apart cos we had no money."

Brian formed Radio Moscow, "a good bunch of lads", who gigged around the UK's clubs and recently released their debut album, 'World Service', recorded shortly after his departure.

Sean hooked up with guitarist and former *K!* cover star Robin George and the pair made a pop rock record as Notorious. Geffen Records urged them to find additional musicians and tour, but Harris and George saw Notorious as simply "a studio project" and remained a duo. Subsequently, the album – recorded at great expense – was released in America for three weeks, then deleted.

Jon Hotten wrote the only review of the Notorious LP, in *Kerrang!*. He couldn't find it in himself to award the record any Ks, so maybe its deletion wasn't such a bad thing. Brian describes Radio Moscow and Notorious as "exorcisms".

LAST YEAR, he and Sean rediscovered "the hunger – we felt drawn to hard rock music again".

"Diamond Head didn't officially split up," says Sean, smiling, "so we didn't reform – we transmogrified!"

Enter Chaos and Wilcox.

"A four-piece is the definitive rock 'n' roll band; four corners. Free, the Who, it's the classic British thing. We can't think of where to put keyboards! We've always loved the classic bands, the way they all diversified."

The band got out on the road in the Spring, playing as Dead Reckoning, the title of a classic early song from the 'Four Cuts' EP. The first gig was at Reading's After Dark club, where the band performed only new material. In Bradford, Dead Reckoning played to a dozen people. After the gig, Brian was told, "Y'know, I've seen your singer before somewhere"!

"That gig was great," Sean laughs. "It was in this circular club where the sound would bounce off the wall till it came back round to the stage. I jumped down on the floor and chased the last chorus around the club for a bit. The kids loved it!"

In July the band resumed touring as Diamond Head. They played eight dates, including a show at London's Borderline. "It killed us, but it's good for us old timers to get out," gasps Brian.

OFF THE back of these dates the band entered a studio near historic Hastings to cut the first new Diamond Head record in eight years. A six track mini-album, titled 'Rising Up', will be released on the resurrected Bronze label early next year. In the meantime, a single is now available at gigs, featuring as its A-side 'Wild On The Streets', a song written in 1978 but never before recorded. It's a killer, taut and anthemic, and makes a sharp social comment. 'Wild On The Streets' again proves Harris a great singer and Tatler a master riffer, the best since Iommi.

The legendary Diamond Head, the strongest of the NWOBHM generation and the finest English heavy rock band post-Zeppelin, are back in business...

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Calls cost 34p per minute off peak, 45p per minute all other times.

THE NAKED AND THE DAMNED (GOOD)

Being a punk-inspired, Metallic, funky, jazz Thrashy kinda combo in Atlanta, Georgia ain't easy – just ask NAKED TRUTH. Hopefully, now they've relocated to the UK and have the ex-Clash manager guiding 'em , life will be a wee bit simpler – at least as simple as it can get for a punk-inspired, Metallic, funky, jazz Thrashy kinda combo, says JASON ARNOPP

THE FOUR members of Naked Truth "magically crossed paths with each other" some bright day in 1988. Be thankful: we've got one promising new band here. Something fresh, raw and dripping.

'Green With Rage' is their Sony Records mini-album, and it seethes with dirty, primal aggression. I'll say it again... raw.

Naked Truth, from Atlanta, are no Thrash band, despite sharing the punk-inspired attitude of that genre. Their music is a Metallic, funky, jazzy, unclean entity, incorporating some brilliantly menacing samples. See the stand-out 'Lovejoy' for details.

Sitting with Doug (vocals), Jimmy (guitar) and Dawson (drums) in a South London rehearsal room, rattled by trains overhead, the Naked Truth unfolds.

"We all started out as real basic Atlanta street kids," begins Doug with a smirk. "We all found it hard. We all starved and got beaten up by gangs (laughs). When we met, it was partly that which pulled us together."

"Atlanta's becoming a popular place for people to gravitate to," Jimmy points out. "It's cool that they've got a variety of influences. It's like a big melting pot down there, and hasn't become over-saturated like LA or New York."

The boys themselves "gravitated" there from four extreme points on the US map. Doug came from Detroit; absent bassman Jeff from Harlem, New York; Jimmy from Savannah, and Dawson from 2000 miles away in LA.

NAKED TRUTH were born, and the fight against conformity and establishment pressure began...

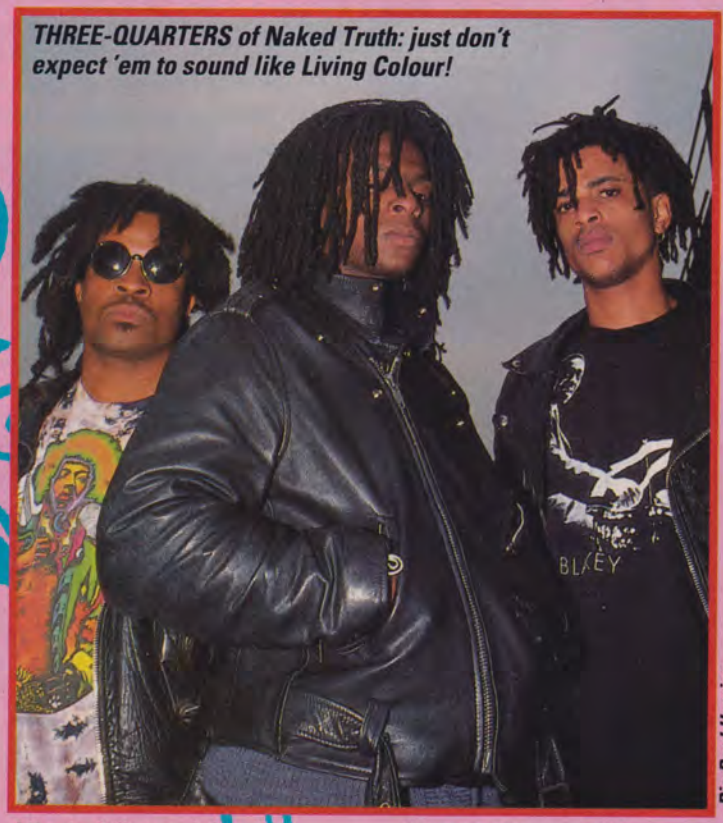
"There's still racism in Atlanta," Doug sighs. "We had some opposition, and the 'us against them' thing bonded the band even more."

Dawson explains: "We couldn't just go into clubs and tell the owners we wanted to play..."

"As soon as we talked to them," returns Doug, "and they discovered we were a black Heavy Metal band, it was a different fight starting right there! Even when we'd played a few shows in Atlanta, people still assumed we must sound like Living Colour or somethin'!"

"We were too far away from the norm for them," comments Jimmy. "A lot of it was just fear, unnecessary on their part. They were scared to let a black band play for a 90 per cent white audience, and that's why we had to go through side doors while others went through front ones..."

TWO YEARS on the demo-sending treadmill made it apparent that record companies weren't exactly ready for Naked Truth either.



THREE-QUARTERS of Naked Truth: just don't expect 'em to sound like Living Colour!

Pic Paul Harries

"A lot of them said the usual, 'We like it... send us more demos,' " smiles Doug. "That really helps a struggling band, when you can't even get a job makin' pizza 'cause you've got dreadlocks!"

Along came the solution in the form of manager Bernard 'The Clash' Rhodes from London. He witnessed the band kick out at a party and things snowballed from there, resulting in the Sony signing and the quartet's relocation to England.

Jimmy: "Bernard figured that people would get with us a lot quicker over here. He's always comparing the situation to Chas Chandler bringing Jimi Hendrix over!"

Now they're here, Naked Truth mean business. A 10-date exploration of the UK is under way even as you read this. Meanwhile, we back-track to Naked Truth's individual upbringings. It seems that some members locked onto Metal earlier than others...

"Most guys my age weren't thinking about music at all," reflects Dawson. "They were more concerned with sellin' coke (cocaine) to make money. My family nudged me towards music.

"My dad introduced me to jazz, and as I grew up I got into rock. Since then, I've tried to combine the two in my playing."

"I discovered rock 'n' roll late," picks up Jimmy, "through seeing guitarists like Yngwie Malmsteen on magazine covers, but I think the fact that I didn't grow up with it explains why I've got my own way of doing things."

"Dawson and I are the Metalheads," Doug chuckles. "We tell him if his riffs sound too much like Metallica or Slayer!"

"The Metal thing in our music comes from inbuilt aggression," continues Jimmy. "I'm sure that if we'd come from nice big houses, kissing our mothers before going off to school in the mornings, we'd be playing a more 'happy' kinda music!"

"Dad, can I have a guitar?", mocks Dawson. " 'Sure son, take the credit card!' "

'GREEN WITH Rage', in case you were wondering, refers to money, and how more and more emphasis is placed on it nowadays.

Doug: "We could've spent a bunch of money on the album if we'd wanted to, but I don't think that's the point. There's too many people starving to spend $200,000 on a recording!

"I can listen to an old Sex Pistols album with its raunchy-assed guitar and that's just killer for me.

Jimmy: "I just hope people will dig the music for what it is, and not try to rate us against other black rock bands.

"People may get off on the guitars, the samples, or the lyrics... there'll be at least one element there to hold their interest."

Dawson: "My own opinion of the album is that it's slamming, and for £3.99, I don't know where you're gonna get a better deal. Buy it!"

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Archetypal aggressors

SLAYER, MIND F**K
Hammersmith Odeon

Tuesday, November 5

WHAT A SKORCHER! It takes something SPECIAL to get *Kerrang!*'s Klare 'Mrs SLOW-CUM' Dowse AROUSED, but tonight she was in seventh heaven as her beloved Mind F**k took the stage to rapturous applause.

"OOOOHHH, look at that lovely guitarist Jason Coppola! I kould eat him!" she groaned. (To be honest, I kouldn't see why Ma Slowcum was getting so worked up.) This was the first time I'd seen Mind F**k, and I must say they took me by surprise. The beat was relentless, but the FUNK that was once in their name was non-existent. 'Ride And Drive' had a great stop-start feel to it, thanks to Reed St Mark's powerhouse drumming. It was very odd seeing Reed play a totally different kettle of Metal, as his style of SKIN-POUNDING has changed completely from his Celtic Frost days. Sadly, the BIG STIKKS have gone, but he's still one of Metal's best drummers.

'Big House Burning' sounded a lot more potent live than on CD, thanks to the MEGA RIFFING of Messrs Louie J Svitek and the aforementioned Coppola. By the time they launched into 'Sugar Ain't So Sweet', Ma Slowcum had konfessed to draining three pairs of KNIKKERS! Thankfully, she had time to change a pair during the SLOW and DOOMY 'Electric Funeral' – yep, the ol' Black Sabbath chestnut. They played a fine version, and John Monte totally took over with some outrageous BASS RUNS! He kan certainly MOSH with the best of 'em!

'Blood Runs Red' bordered on DEATH Metal, and by the time Mind F**k closed their highly-charged set with 'Innocence', even the Slayer faithful had warmed to them.

And so to Slayer, the ultimate in FRASH METAL. Here's a band who should've been on the Donington bill this year – although I kan't think of anyone who kould/would go on after them.

Slayer LIVE are something else – worse than a NIGHTMARE. The sheer VELOCITY of Slayer is frightening, and tonight they proved that they've lost none of their POWER and ADRENALIN. If anything they're even tighter, and evidence of this kould be found on such klassiks as 'War Ensemble', which sounded a lot more AGGRESSIVE than the last time I heard it.

'South Of Heaven' was also much more up front, which was probably down to Slayer's TIGHTNESS and non-stop touring. It was like listening to a gigantik CD!

Bassist/vocalist Tom Araya hasn't lost any of his personal charm either, and in his own dry way introduced 'Captor Of Sin' by saying, "This one's for all you DIRTY-minded motherf**kers out there!'. Mind you, he went one better on 'Necrophobic', talking about doing disgusting things with a body and eating MAGGOTS!

From 'Seasons In The Abyss' kame 'Spirits In Black', but it was the older numbers that seemed to get the better reaktion: 'Die By The Sword', 'Hardening Of The Arteries' and the totally klassik 'Chemical Warfare' were all delivered at a menacing PACE. Of the newer numbers, the Metallica piss-take 'Skeletons Of Society' and 'Born Of Fire' were impressive, and both Kerry King and Jeff Hanneman churned out some very impressive solos.

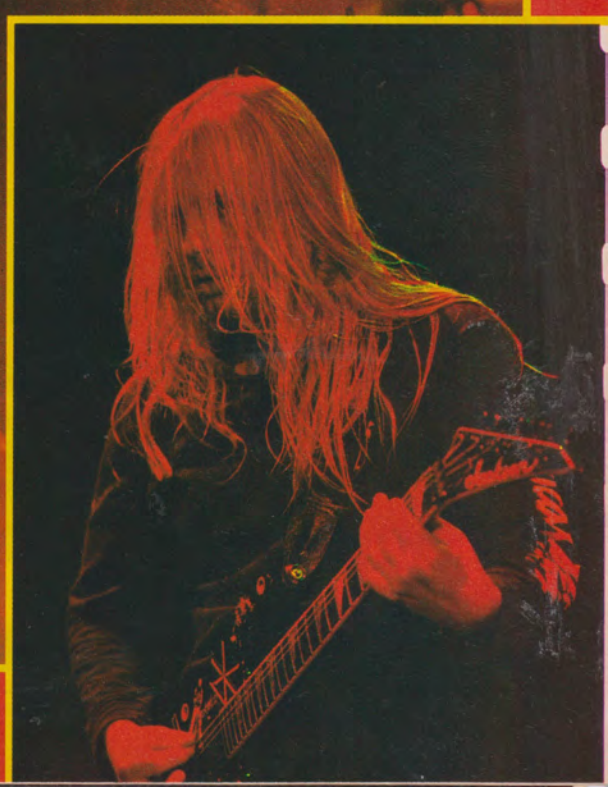
No Slayer show kould klose without 'Mandatory Suicide' and their best number 'Angel Of Death', which I still konsider to be the ULTIMATE FRASH TOON. Dave Lombardo's ROARING drums, Hanneman and King's KRUNCHING riffs and Araya's EVIL skreams all add up to a perfekt night out, and after witnessing this spektakle I kan safely say that Slayer are still THE undisputed kings of FRASH!

XAVIER RUSSELL

MIND F**K (Pat Dubar): relentless

Pic Dave Willis

Pix Dave Willis



SLAYER (Tom Araya, main pic; Kerry King, left; Jeff Hanneman, right): the undisputed kings of FRASH!

Mind over splatter

NIRVANA
Astoria, London

WWWWW

Tuesday, November 5

NIRVANA ARE probably more in love with rock 'n' roll than Chris Robinson. Certainly Kurt Cobain displays all the trimmings of an ugly white kid gone bad. Unlike the Black Crowes, however, Nirvana are smashing it up without the prop of several ancient ghosts. Nirvana are fresh and riveting. Tonight no one can touch them. Tonight Nirvana are skinny nailbombs.

It starts with the minimum of fuss and something written by the Vaselines. The stage looks uncomfortably enormous for just three puny mongs with old guitars and lank hair. Surely they'll get lost up there?

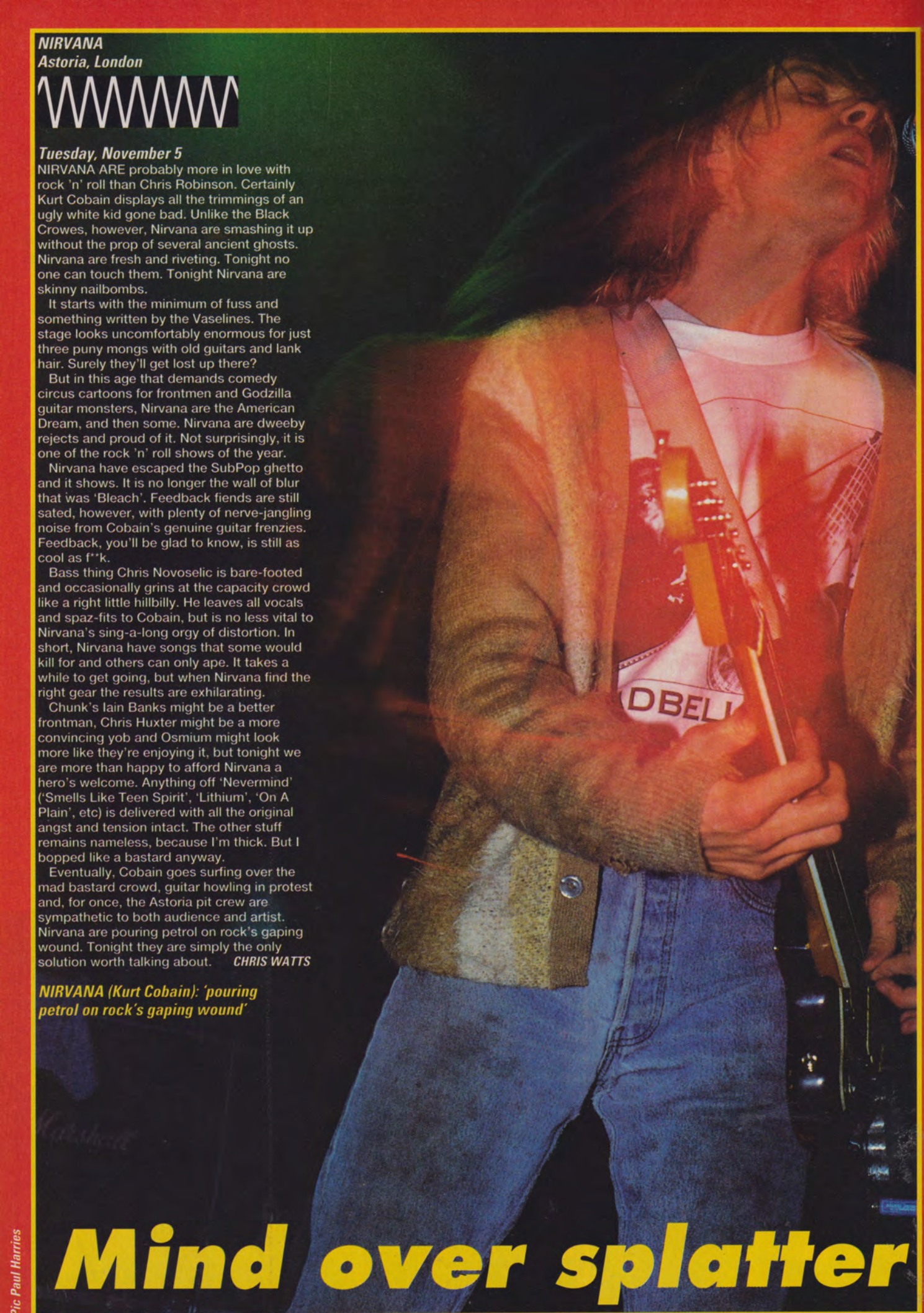
But in this age that demands comedy circus cartoons for frontmen and Godzilla guitar monsters, Nirvana are the American Dream, and then some. Nirvana are dweeby rejects and proud of it. Not surprisingly, it is one of the rock 'n' roll shows of the year.

Nirvana have escaped the SubPop ghetto and it shows. It is no longer the wall of blur that was 'Bleach'. Feedback fiends are still sated, however, with plenty of nerve-jangling noise from Cobain's genuine guitar frenzies. Feedback, you'll be glad to know, is still as cool as f**k.

Bass thing Chris Novoselic is bare-footed and occasionally grins at the capacity crowd like a right little hillbilly. He leaves all vocals and spaz-fits to Cobain, but is no less vital to Nirvana's sing-a-long orgy of distortion. In short, Nirvana have songs that some would kill for and others can only ape. It takes a while to get going, but when Nirvana find the right gear the results are exhilarating.

Chunk's Iain Banks might be a better frontman, Chris Huxter might be a more convincing yob and Osmium might look more like they're enjoying it, but tonight we are more than happy to afford Nirvana a hero's welcome. Anything off 'Nevermind' ('Smells Like Teen Spirit', 'Lithium', 'On A Plain', etc) is delivered with all the original angst and tension intact. The other stuff remains nameless, because I'm thick. But I bopped like a bastard anyway.

Eventually, Cobain goes surfing over the mad bastard crowd, guitar howling in protest and, for once, the Astoria pit crew are sympathetic to both audience and artist. Nirvana are pouring petrol on rock's gaping wound. Tonight they are simply the only solution worth talking about. ***CHRIS WATTS***



NIRVANA (Kurt Cobain): 'pouring petrol on rock's gaping wound'

Pic Paul Harries

SAVATAGE (Jon Oliva): a MENACING frontman!

Pic Dave Willis

Opera buffs

SAVATAGE, VICIOUS RUMORS
Marquee, London

Wednesday, November 6

I SADLY missed the majority of Vicious Rumors' set, but what I saw I was mightily impressed with. The San Franciscan quintet got a decent sound and went down very well, and if you ask me they shoulda been headlining their own show.

'Digital Dictator' sounded sharp, krisp and sweet; Mark McGee and Geoff Thorpe riffed relentlessly away, while frontman Carl Albert's soaring vokals were a joy to behold. 'Down To The Temple' had a sorta Maiden feel about it, but 'Don't Wait For Me' was vintage Rumors – MELODIK, HARD-EDGED METAL delivered with klass. It's a krying shame that they didn't get to play a full show; let's hope Atlantic now have the sense to get behind Vicious Rumors, bekause they have a potential MONEY SPINNER on their hands!

It seems like a lifetime since I last saw Savatage, but they remain a very klassy band – almost bordering on FRASH, but just managing to remain on the HARD ROKK side of the fence. Lead singer Jon Oliva has lost none of his charm, and is still a MENACING frontman. Evidence of this kould be found on the opening number 'Hall Of The Mountain King', which he sings with IMMENSE PASSION.

'Streets' and 'Jesus Saves' were kasually FLIKKED off the wrist, but 'Of Rage And War' was delivered with such AGGRESSION that I thought the house PA was gonna kave in!

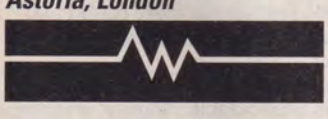
From the recently released 'Streets: A Rock Opera', 'Strange Reality' and 'Agony And Ecstasy', both showed how the band have MATURED over the years – especially the guitar playing of Chris Oliva, who seems to have added another LAYER to his already impressive RIFFING. But it was the golden oldie 'Sirens' that really did it for me, as this toon still sounds REFRESHINGLY new, even by today's standards. Savatage are still a force to be rekkoned with, and judging by tonight's healthy turnout (let's not forget that Slayer were playing the Hammersmith Odeon on the same night) are still immensely popular.

Not surprisingly, they got two well-deserved enkores: firstly, a FRASH/kountry PISS-TAKE that neatly led into 'Somewhere In Time'/'Believer'; and then they finally klosed with 'Mentally Yours'.

Great evening, shame about the EARLY FINISH!

XAVIER RUSSELL

NIAGARA
Astoria, London



Monday, October 28

NO, I'D never heard of them either! My mind grabbed at straws. Canadian AOR, perhaps? The cogs turned. 'A deluge of watery keyboards cascading onto a base of solid rock'? Mmm, Reynolds would be proud of that!

The look of the crowd was my first clue. Normal. No cowboy boots, bandannas or painted leathers.

Amid a power riff that took me completely by surprise, two lead guitarists emerged. The Mustaine and Meniketti doppelgängers, along with their mate behind the kit, were definitely from the KingOfTheHill school of addictive Funk Metal. Unfortunately, the rest of the band – all nine of them – weren't. The female vocalist had the purple hair and fake fur of Cher, the backing singers looked like Grace Jones, and they also had two keyboard players and a horn section. If you can imagine Extreme, Transvision Vamp and the Blues Brothers (and I won't blame you if you can't!), you're getting there. And, yes, they were French!

The girl, who changed her outfit three times, had a weak voice, but somehow kept the crowd in the palm of her hand (I think giving them close-ups of her navel and going *'Oh yeah!'* a lot helped). As my French is limited to asking the way to the station, I can't inform you of any song titles – but they probably wouldn't have been any more comprehensible in English.

With a crate or two of Stella to wash it all down with, Niagara could be the ideal act for your next college party, but they provide precious little in the way of *Kerrang!* fodder. *C'est la vie!*

SEAN TYLER

DUMPY'S RUSTY NUTS
Tramshed, Woolwich

Thursday, October 24

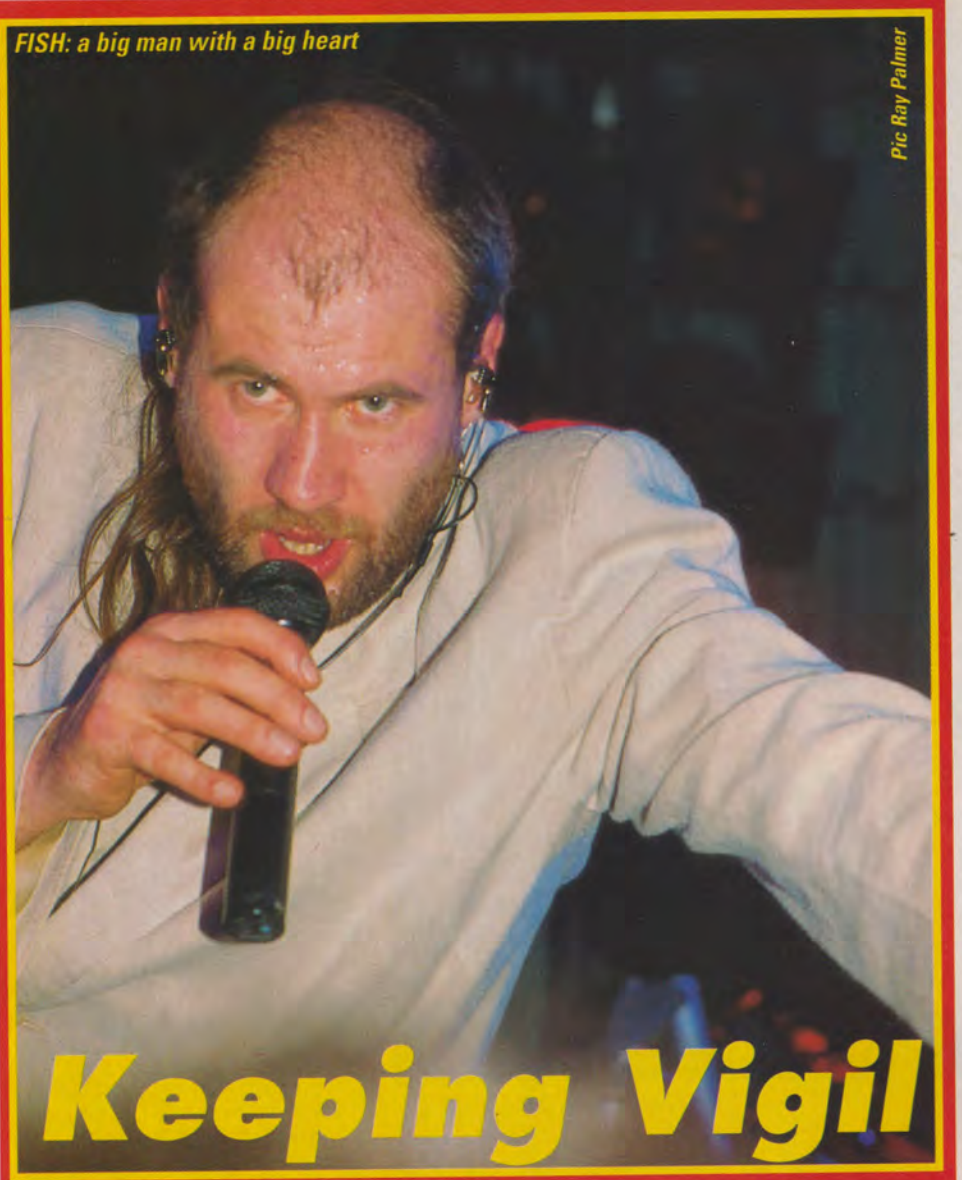
REMEMBER WHEN rock was distinctly unfashionable and audiences were 98 per cent male? Things haven't changed for Dumpy's crowd. It's his 10th anniversary and he's still the ultimate rock 'n' roll superslob. Girls don't appreciate Dumpy in the same way that they don't appreciate 15 pints and a curry. Invite your lady to a Dumpy gig and he'll probably drag her onstage to judge a 'biggest knob' competition.

"Thank you all for being such a nice bunch of c**ts!" quoth the original fat bastard, before a diabolically heavy 'C'mon Everybody' was sprung on us. No matter what you say about Dumpy, he's an entertaining bastard. Foul-mouthed and furious, he can get a singalong out of a lorry-load of corpses, never mind the half-dozen pissed headbangers at the front. Just lose yourself in some real, good-time heavy blues, down a gallon of Newky Brown and try to remember the words to 'Boxhill Or Bust'.

You want pure blues beauty? Check out his tackling of Peter Green's 'Out Of Reach' for starters. You want Motörhead-esque mindless headbanging? Try the thundering cover of 'Route 66' and tell me that anything comes close to Dumpy on a good night. As usual, some poor sod is dragged onstage to have a bottle of beer poured up his arse. Nah, it wasn't me – I had to leave and get the last train.

Dumpy will still be playing the country's fleapits in another 10 years. Do yourselves a favour and pay him a visit next time he's round your way. You'll wonder what you've been missing.

PAUL MILLS



FISH: a big man with a big heart

Pic Ray Palmer

Keeping Vigil

FISH
Corn Exchange, Haddington

Sunday, November 3

HADDINGTON IS a small town outside of Edinburgh, and Fish is its best known resident. The burly and verbose Scot seems to know everyone in town and, accordingly, most of them are in the Corn Exchange on a cold Sunday evening, along with Fish's most fervent and vocal support, the Company fan club.

The Company are in town for a fan convention, with this charity show as the centrepiece and prelude to Fish's UK tour.

However, the valedictory mood which should accompany the occasion has been banished by the news of the collapse of the promotors handling the aforementioned tour. Backstage, Fish is still unaware which, if any, shows will go ahead. "I learned a long time ago to take it out on the gig," he mutters.

'Vigil In A Wilderness Of Mirrors' then, with its creeping lyrical paranoia and spirited hook, is a perfect beginning.

Fish's band are highly competent, but it's up to the big man to inject the necessary vibe and personality. This he does, bantering with the crowd and winding them up with some lengthy workouts, a big, bolshy 'Incubus' and the anthemic 'Fugazi' proving particularly telling.

Fish's following maintain a pitch of near-hysteria throughout, the front rows especially keen to gaze adoringly and prove that they can parrot every syllable the big fella cares to throw at 'em.

Even the new material – 'Lucky', 'Dear Friend', 'Credo', 'Shadowplay' and 'Internal Exile' – has obviously been thoroughly digested, since it appeared in the racks a mere six days before the show.

An air of triumph pervades, pricked only by a lack of smoothness and clarity from Fish's backing musicians that the ever-slick Marillion instrumentalists could always provide.

But Fish shows are about Fish alone, and in his adrenalin-crazed state, tonight he could hardly fail.

'Heart Of Lothian' and the resurrected 'Forgotten Sons' are the killer punches, Fish never allowing the drama of the moment to creep into pomposity.

Fish is a big man with a big heart, and when he's stirred, even in this creaky old hall with a couple of coloured lightbulbs, he's irresistible. One up for the good guys. **JON HOTTEN**

BLOOD SIMPLE
Stick Of Rock, Bethnal Green

Thursday, October 24

BLOOD SIMPLE are not kidding around.

They are noise mechanics and a sour noisefest. They don't tell jokes. They don't even speak. Blood Simple are dark and sombre. They are rivetting for maybe 10 minutes.

Close your eyes and this could be the Sisters Of Mercy. Yeah, really. The vocalist is hanging on to the nearest pillar and growling through a cloud of cigarette smoke. Just add shades and a drug problem and he is Von Eldritch. Sometimes the similarities are uncomfortable.

Like the Sisters, Blood Simple use the monotony of a single drum beat to hypnotic effect. Songs are relatively short and blunt. Like the Sisters, Blood Simple use guitars to add sandpaper and distortion to their unhappy drone. The result is a massive, brooding mumble from the dark side.

Is it, however, any good? On tape it is brittle and mesmerizing, but Blood Simple's total and deliberate lack of stagecraft makes the live show drag its heels. They might be as cool as f**k, but they are not yet performers.

Blood Simple are an alternative to the dross on your radio. Given time to develop their own macabre groove, they will be better. The Death of Chirp is back. **CHRIS WATTS**

NEW ENGLAND
Borderline, London

Thursday, October 31

REALLY WANTED to like this a lot more than I did... Really think New England can be a lot better than they were...

Nevertheless, I still believe this band – a curious mixture of Van Halen and punksters 999 – to be among the very best of Britain's new hopefuls. Arrogance doesn't occur to them, but confidence they take for granted. Confidence that no one will notice they've stolen Zep's 'Whole Lotta Love' riff for the intro to new song 'Power And Glory'.

It's the same faith in something bigger that gives New England their licence to kill. Tonight the atmosphere was too lame to launch the band to the brutal nirvana of their debut album 'You Can't Keep Living This Way', but the likes of 'War', 'No Zone' and 'Nine' were plenty good enough.

Sometimes the new songs sounded a little too much like the old songs, but it's early days yet. Much more interesting is frontman Paul McKenna. An HM Sioux warrior in cut-offs, he has the oddest voice. Its limitations are obvious – much more obvious than the words to anything he might be singing – but at times it's absolutely spellbinding.

Spine-tingling highlight had to be his razor's edge slide in 'Love'. It's a blood, shit and tears song with a high note that brave men like Geoff Tate might feel better advised to avoid. Not McKenna. He just stands there naked and bleeding, then wrenches the note right out of that lump in your throat.

After that, closer 'Sick Of Sex' is a doddle, and an encore is unavoidable. 'Money' and the blitzkrieg bop through Zep's 'Communication Breakdown' see New England leave the stage with something akin to a moral victory. Britain needs bands like this; maybe it also needs more time to realise it. **NEIL JEFFRIES**

KERRANG! KOLLECTION

MAIN PIC: Davey in the all-new Kerrang! *First Issue Cover T-shirt (and kap!), while Lisa displays the backprint on the* Big K! *T-shirt!*

INSET PIC BELOW LEFT: Lisa facin' frontwards wearin' the Big K! *T-shirt 'n' Davey (in kap!) sportin' our splendid long-sleeved shirt!*

Pix Ray Palmer

It's back! The ever-popular *Kerrang!* range of merchandise... including the all-new *Kerrang!* First Issue Cover T-shirt! So stop gapin' at our latest models Davey Dangerous and Lisa Kirk (winners of the recent Mr Wet Underpants and Miss Rock City competitions at, er... Nottingham Rock City) and buy a buncha stuff! You won't regret it!

(indicate in boxes number required)

FIRST ISSUE T-SHIRT £10	XL ( )	L ( )	M ( )
BIG K! T-SHIRT £10	XL ( )	L ( )	M ( )
LONG-SLEEVED SHIRT £10	XL ( )	L ( )	M ( )
BASEBALL KAP £5 (one size only) ( )			

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WEDNESDAY 13

ASH VALE George (0252 543500) **Splat**
BIRMINGHAM Pen And Wig (021-236 4171) **Ruby Red Romeo**
BRISTOL Bierkeller **Discharge**
COCKERMOUTH Office **Stranger**
COLNE Municipal Hall **Walter Trout Band**
DARWEN Alexandra (0254 701821) **Blyndsyde**
EBBW VALE Market Tavern (0495 350200) **Lotus**
GLASGOW King Tuts **Diamond Head/The One Thing**
HUDDERSFIELD Bogeys (0484 424200) **Frank White Band**
LONDON Borderline **Naked Truth**
LONDON Royal Standard, Walthamstow (081-503 0700) **If Only/ Original Sin**
LONDON Swan, Fulham **Riffz/Jump The Gap**
LONDON Town And Country Club, Kentish Town (071-284 0303) **UFO/ Red Dogs**
MANCHESTER International II **Balaam/Dr Rain**
NOTTINGHAM Rock City (0602 412544) **Tesla/Kiss Of The Gypsy**
RAYLEIGH Peers **Avenue**
READING Granby Tavern **Cheyenne**
SCUNTHORPE Pickwicks **Cherokee**
SOUTHEND Esplanade **Hamsters**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **Exit Condition/ Flame On**
WATFORD Leviathan **Excel**

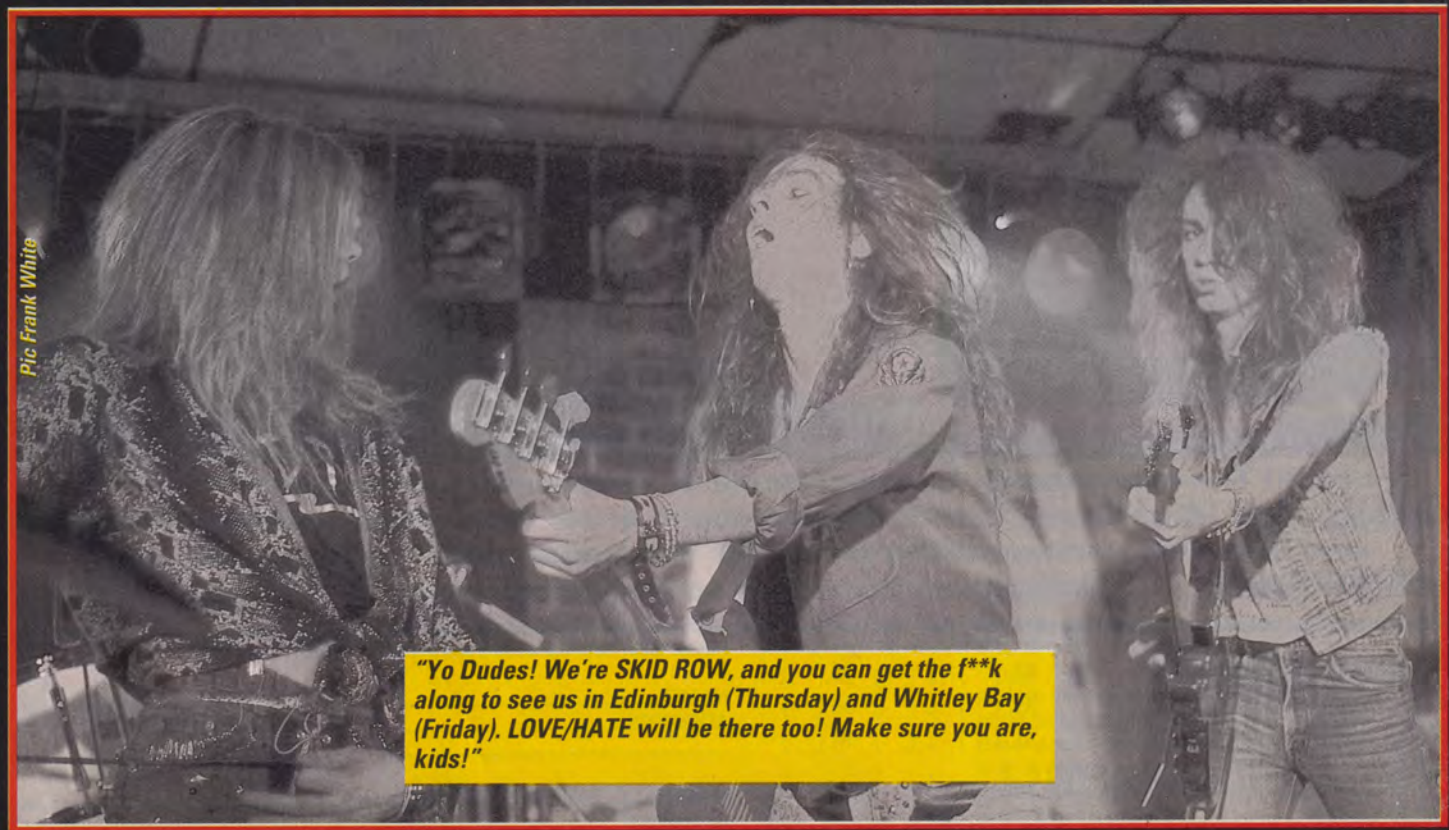
THURSDAY 14

ASH VALE George (0252 543500) **Split Level/Blue Velvet**
BIRMINGHAM Edwards **Coup De Grace**
BLACKPOOL Tache **Cherokee**
BUCKLEY Tivoli (0244 550782) **Scat Opera/Naked Truth**
BURSCOUGH Barons (0704 895809) **Sweet Mercy**
CHELMSFORD Y Club (0245 355677) **Spiritualised**
COLCHESTER Oliver Twist **Hamsters**
COLNE Carlos **British Lion**
DUNDEE Caspers **Stranger**
EBBW VALE Market Tavern (0495 350200) **JCB**
EDINBURGH Playhouse (031-557 2590) **Skid Row/Love/Hate**
GLASGOW Barrowlands (031-557 6969) **Tesla/Kiss Of The Gypsy**
HAMILTON Blazers **Freakshow**
HUDDERSFIELD Bogeys (0484 424200) **Fokker**
LEISTON Engineers **Egypt**
LONDON Moonlight, West Hampstead **Slap In The Face**
LONDON Royal Standard, Walthamstow (081-503 0700) **St Hellier/ Tracy Hitchins Band**
MANCHESTER University **Diamond Head/The One Thing**
NEWCASTLE-UNDER-LYNE Rigger (0782 616602) **Hidden Persuaders**
NEWCASTLE-UPON-TYNE 244 **County High**
NEWCASTLE-UPON-TYNE Broken Doll **Aftermath**
NORWICH Festival House **Avenue**
NORWICH Waterfront **Discharge**
REDCAR Bowl (0642 479277) **Walter Trout Band**
SALISBURY Arts Centre **Balaam/Dr Rain**
SHEFFIELD Manor Club **Walter Trout**
STOCKPORT Monroes **AOK**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **Heartbreak Angels/ Bazooka Joe**
SWANSEA Harpers **Kaos**
WATFORD Leviathan **Trojan Horse**
WHITEFIELD Masons Arms **Rendezvous**
WIGAN Cheers (0942 826598) **Blyndsyde**

METAL 9

FRIDAY 15

ASH VALE George (0252 543500) **Tribe Of Dan**
AYLESHAM Unicorn **Egypt**
BARROW 99 Club **Kharma Dayze**
BLACKBURN King George's Hall **Diamond Head/The One Thing**
BOLTON Bulls Head **Rendezvous**
BRIDGEND York Tavern (0656 653558) **Charlie Mouse**
BRIGHTON Hare And Hounds **Run Foxy Run**
CARDIFF Bogiez **Dumpy's Rusty Nuts/Bad Attitude**
CARLISLE Hastings **Steamhouse**
CASTLE DOUGLAS Royal **Doctor Brown**
CHICHESTER Garfields **Syra Katul**
CLEETHORPES Jezebelles **Walter Trout Band/Engine**
COLCHESTER Fagins Den **Avenue**
COLNE Municipal Hall **Blyndsyde**
DEESIDE Clwyd **Red Sky**
FALKIRK Argyll **Love Parade**
GREAT YARMOUTH Faze One (0502 513959) **Beki And The Bombshells/Ruby Red Romeo**
HALIFAX Hangovers **Foul Play**



Pic Frank White

"Yo Dudes! We're SKID ROW, and you can get the f**k along to see us in Edinburgh (Thursday) and Whitley Bay (Friday). LOVE/HATE will be there too! Make sure you are, kids!"

G GUIDE

HAMILTON Blazers **Stranger**
HARTLEPOOL Ritz **County High**
HEBDEN BRIDGE Trades Club **Aftermath**
KINGSTON Grey Horse **Hamsters**
LANCING Leisure Centre **Dan Band**
LEEDS Amrik's Astoria **Bruised 'N' Used/Twist Of Fate/Evanda**
LEEDS Haddon Hall **Attic**
LIVERPOOL Krazy House (051-708 5016) **Scat Opera/Naked Truth**
LONDON Moonlight, West Hampstead **Shika Kane**
LONDON Royal Standard, Walthamstow (081-503 0700) **Jezebelle/Lore**
MANCHESTER International **Coup De Grace**
MILTON KEYNES Woughton Centre **Balaam/Dr Rain**
PASSFIELD Royal Oak **Maid In England**
POOLE Grays **Nobby's Cousins**
ST ALBANS Horn Of Plenty (0727 53143) **Out Of The Blue**
TELFORD Duke **St Hellier**
WHITLEY BAY Ice Rink (091-478 5555) **Skid Row/Love Hate**
WORKINGTON Monroes **AOK**

SATURDAY 16

ASH VALE George (0252 543500) **After The Dream**
BERKHAMSTEAD Going Underground **Balaam/Dr Rain**
BIRKENHEAD Stairways **Scat Opera/Naked Truth**
BIRMINGHAM NEC **Extreme/Two Tribes**
BLACKBURN Galligreaves **Rachel's Breakdown**
BOURNEMOUTH Pier Showbar **Hamsters**
BRADFORD Queens Hall **Discharge**
BRADFORD Rio **Crash N' Burn/Gun Law/Purple Haze**
BRAINTREE Flacks **Avenue**
BRIDGEND York Tavern (0656 653558) **Marys**
BRIDPORT Beehive **Nobby's Cousins**
CHAPEL-EN-LE-FRITH Shoulder Of Mutton (0298 812469) **Blyndsyde**
CLACTON Lord Nelson **Tattered 'N' Toen**
CREWE Leisure Club **Engine**
CWMBRAN Yew Tree **Ezra Park**
EBBW VALE Market Tavern (0495 350200) **Joint Venture**
EDINBURGH Preservation Hall **Doctor Brown**
FARNWORTH Royal **Rendezvous**
GODALMING Scratchers **Rusty Bucket**
HARLESTON Crown **Egypt**
HEANOR Community Centre **Taurea/County High/Steam Kittens/Maximum Overdrive/Game Over**
HEREFORD Old Harp **Lotus**
HIGH WYCOMBE Nag's Head **Voodoo**
IRVING Amandas **Stranger**
KIDDERMINSTER Market Tavern **St Hellier**
LONDON Old Queens Head, Stockwell **September Gun**
LONDON Stick Of Rock, Bethnal Green **Bardiche/Gilt**
LONDON Swan, Fulham **Paddy Goes To Holyhead**
LONG SUTTON Corn Exchange **Krakatoa**
LONGTON Rams (0772 615012) **Sweet Mercy**
NEWCASTLE-UNDER-LYNE Rigger (0782 616602) **Angels With Dirty Faces**
NOTTINGHAM Old Angel **Sundance/Human Crisis**
OXFORD Old Fire Station **Bitches Brew**
PERTH Biancos **Love Parade**
SHEFFIELD City Hall **Diamond Head/The One Thing**
SOUTHAMPTON Network **Dumpy's Rusty Nuts**
STEVENAGE Fold **Steamhouse**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **Galahad/Final Conflict**
WITNEY New Inn **Alibi**

SUNDAY 17

BEDFORD Angel (0234 340251) **Wicked Rich**
BOLTON Bulls Head **Red Sky**
BOLTON MacGees **Smashed**
BRISTOL Bierkeller **Voodoo**
BURNLEY Carlton **Rendezvous**
BURY Royal Hotel (061-764 4321) **Blyndsyde**
CANNOCK Wheatsheaf **Rachel's Breakdown**
CHELMSFORD Y Club (0245 355677) **British Lion**
DUMFRIES White Hart **Doctor Brown (lunchtime)**
FOLKESTONE Sandgate **Steamhouse**
GRAVESEND Red Lion **Avenue**
KIRKUBRIGHT Gordon House **Doctor Brown**
LONDON Astoria **Discharge**
LONDON Royal Standard, Walthamstow (081-503 0700) **Dave Thompson Band**
LONDON Torrington, Finchley **Hamsters**
LONDON White Horse, Brixton **Run Foxy Run**
REDCAR Bowl (0642 479277) **UFO/Red Dogs**

MONDAY 18

ABERDEEN Radars **Doctor Brown**
BRISTOL Bierkeller **Coup De Grace**
CARDIFF Bogiez **Diamond Head/The One Thing**
CHESTERFIELD Winding Wheel Centre **Engine**
DARLINGTON Docs Orders (0325 485722) **Seventh Heaven**
GRANTHAM Images **Dumpy's Rusty Nuts**
LONDON Odeon, Hammersmith (081-741 4868) **Extreme/Two Tribes**
LONDON Royal Standard, Walthamstow **Strange Frontier**
NORWICH Waterfront **Balaam/Dr Rain**

TUESDAY 19

BRIGHTON Hare And Hounds **Hit 'N' Run**
CHIPPENHAM Goldiggers **Balaam/Dr Rain**
COLCHESTER Hippodrome **British Lion**
DARLINGTON Docs Orders (0325 485722) **Disraeli Gears**
DONCASTER Jug **AOK**
DUNFERMLINE Gatsbys **Love Parade**
IDE HILL Frog And Bucket **Hamsters**
LONDON Bull And Gate, Kentish Town **Ruptured Dog**
LONDON Dome, Tufnell Park **Metropolis/Prodigal Son**
LONDON Freeways, Wandsworth **Sylent Knight**
LONDON Odeon, Hammersmith (081-741 4868) **Extreme/Two Tribes**
NOTTINGHAM Rock City **Naked City**
NOTTINGHAM Yorker **Taranis/Human Crisis**
RHYL Bentleys **Diamond Head/The One Thing**
RHYL Bentleys **Dumpy's Rusty Nuts**
STOKE-ON-TRENT Shelleys **Coup De Grace**
WALSALL Junction **Mama's Boys**

GARY CHERONE of EXTREME: pic John Perrin/Retna

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Tickets: £13.50 & £12.00. Available from B/O Tel: 031 557 2590 (Credit Cards accepted) and all usual agents.

WHITLEY BAY ICE RINK
FRIDAY 15th NOVEMBER 7.30pm

Tickets: £13.00. Available from Gateshead Stadium Tel: 091 478 5555 / 7777 (Subject to a £1.50 per ticket booking fee). Personal applications to Whitley Bay Ice Rink, City Hall, Old Hitz Newcastle, Middlesborough Town Hall, Volume Records Newcastle, Durham and Sunderland (All subject to a booking fee).

BRMB, Mercia & Viva present

NEC ARENA BIRMINGHAM

WEDNESDAY / THURSDAY 20th / 21st NOVEMBER 7.15pm

Tickets: £14.00. Available from B/O Tel: 021 780 4133 (subject to £1.40 per ticket booking fee) all major Credit Cards accepted.Personal applications to NEC and ICC (no booking fee), Odeon Theatre, Ticket Shop Birmingham, BRMB / Way Ahead Shop, MLM Hanley, Newcastle & Wolverhampton, Poster Place Coventry, Way Ahead Nottingham & Derby, Piccadilly B/O Manchester (All subject to a booking fee).

Capital Radio present

LONDON ARENA

FRIDAY 22nd NOVEMBER 7.15pm

Tickets: £14.00. Available from venue B/O - personal applications (no booking fee). Credit Cards Tel: 071 538 1212 (subject to £1.50 per ticket booking fee). Personal applications to Stargreen, Ticketmaster, Premier, Albemarle, LTB and First Call. (All subject to booking fee).

NOTTINGHAM ROYAL CONCERT HALL
SATURDAY 23rd NOVEMBER 7.15pm

Tickets: £14.00. Available from B/O Tel: 0602 482626 Credit Cards Tel: 0626 482525 Victoria Centre B/O, Select-a-disc, and Way Ahead Nottingham, Ainleys Leicester, Limelight Grantham, Way Ahead Derby & Lincoln and all usual agents. (Subject to a booking fee).

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Personal applications to NEC (no booking fee), ICC, BRMB / Way Ahead Shop,Odeon Theatre, Ticket Shop Birmingham, Mike Lloyd Megastores Hanley, Stafford, Newcastle and Wolverhampton, Poster Place Coventry, Way Ahead Nottingham & Derby and Piccadilly B/O Manchester. (all subject to a booking fee).

HAMMERSMITH ODEON
MON/TUES 18th/19th NOVEMBER

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1st/2nd DECEMBER

RICHIE SAMBORA
4th DECEMBER

STATUS QUO
6th/7th/8th DECEMBER

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26: CREWE. LEISURE CENTRE
27: NOTTINGHAM. ROCK CITY*
28: SHEFFIELD. UNIVERSITY (TBC)
29: MANCHESTER. INT. 2

DEC
1: EDINBURGH. VENUE
2: GLASGOW. KATHOUSE
3: NEWCASTLE. RIVERSIDE
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7: LONDON. MARQUEE

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TICKETS £10.00 IN ADVANCE FROM THE HUMMINGBIRD: 021 236 4236 THE ODEON, TEMPEST, TICKET SHOP, WAY AHEAD, MIKE LLOYD MUSIC: WOLVERHAMPTON, POSTER PLACE: COVENTRY OR ON THE NIGHT.

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OXFORD RD. MANCHESTER, M13
THURSDAY 5TH DEC AT 7.30 P.M.

TICKETS £10.00 IN ADVANCE FROM THE BOX OFFICE: 061 275 2930 CREDIT CARD BOOKINGS: 051 709 4322, PICCADILLY RECORDS: 061 839 0858, LIVERPOOL ROYAL COURT OR ON THE NIGHT

DIAMOND HEAD

UK TOUR - SECOND LEG
NOVEMBER

SUN 10 BRADFORD, QUEENS HALL
MON 11 BIRMINGHAM, EDWARDS NO 8
WED 13 GLASGOW, KING TUTS
THU 14 MANCHESTER, UNIVERSITY
FRI 15 BLACKBURN, KING GEORGES HALL
MON 18 CARDIFF, BOGIES
TUE 19 CLYWD, BENTLEYS
WED 20 WORCESTER, NORTHWICK THEATRE
THU 21 WOLVERHAMPTON, WULFRUN HALL
SAT 23 LONDON, MARQUEE
SUN 24 DUNSTABLE, RITZYS

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VIDEOS VIEW FROM THE BAR

■ 'A-'A-HIC-'ALLO Booshersh! MMF! UGHH! Gerroutthebleedin' way, y'bastids! Gotta bit o' trouble in the ol' 'B-'B-'Baaar HQ thish week, booshin' buddiesh. Bi-hic-bi-hic-biiig trouble! Ephelantsh. Pink onesh, to be p-p-precishe. They're all over the gaff! They must have a nesht shomewhere or shumfin'.

But how do ya track down a pink ephelant hidin' plashe? Like, these buggersh are cun-cun-cunnin'. Oh yush, they paint their toenails orange so they can hang off the golden opticsh undetected! Why, they're virtually indiv... indiv... indivisab-b-b-ble. If ya know wot we're shayin'. Hic.

Sho anyway, we're not gonna let 'em halt prosheedings. Ohhh no. We're profesh...profesh... profeshionals, an' the show must go... the show musht go... ermm. Hey, where wosh it the show musht go? Tesco's? Nah, it washn't Tesco's... Ahhh, 'oo givesh a tosh. Wherever it wash, that'sh where the show's gotta go.

And we'll be gettin' there once we manage to... mmmf... nnnmmmffhhh... to move this fuggin' ephelant outta the way!

Hey, booshersh, know any good ephelant jokesh? Well tell 'im one will ya, it might distract 'im for a shecond...

■ Y'KNOW WHAT, booshin' bretheren, we got ush a theory ash to where thish plague of ephelantsh might've come from! We, hic, reckon they might've followed ush back from the reshent **Tattooed Love Boysh** pish-up which was veeeeeery looshely disguised ash a launch party for their **'No Time For Orangesh'** album.

A most ashtute title too, don'tcha think? As there ackshully is no rhyme for orangesh. Ekshept for 'borangesh' or 'shmorangesh'. But here's the rub, booshersh. The firsht word ain't in either the dictionary or **Jon Hotten**'sh dinoshaur book, an' the shecond one ish Shwedish for 'Boy, those melons look good.'

But anyway, back to our lig of the week – the Tatty Lush Boysh bash, which wash held at an Ilford addresh which the party organishers shpared no expenshe in convertin' to look ekshactly like shomebody's house! It was amazin'! A shtreet outshide an' everythin'! The whole shebang!

But... who invited those darn ephelantsh?! We mean, shure they were dishguished in leopard shkin jacketsh, cowboy bootsh an' shutff, but ya can fool shome o' the people shome o' the time... but ya can fool ush all o' the time! We know a pink ephelant in rock 'n' roll gear when we shee one! Take it from ush, when you shee shomeone who can't hold hish drink, can shwat fliesh with hish earsh an' can operate the record player with hish noshe – yer talkin' big pink gatecrashersh!

Or **Krusher** with his dick out...

Pic Ross Halfin/Berg

■ *HEY, **CHRISH**, are you jusht 'appy to shee ush or ish that a pink ephelant up yer afghan? HAAAARRRGHHH!*
*'E'sh a lad innee, that **Black Crowesh** shinger, we've always shaid sho. We've alwaysh said... that Black Crowesh shinger – 'eee'sh a lad!*
NEKSHT WEEK: Chrish turnsh the other cheek.

■ WELL BLESS mah shoul, even a shot, shkinned, boiled 'n' eaten jackrabbit'd have the shense to know those **Damn Yankeesh** are hard workin' boysh! Durin' their reshently completed tour of the United Shtates, **Ted**'sh troupe played more datesh than the **Inter *Kerrang!*** football shquad have had goalsh schored against 'em – 250 in FACT! Yessiree! And Yankeesh shtar, wee **Thomash Shaw,** exclusively belled the poutin' pink ephelant who works on our shwitchboard to relay this mighty innershtin' piece o' info.

"I'll miss touring," said he of the former **Alice In Wonderland** barnet, "because we had more breasts flashed at us than a Beverley Hills plastic surgeon!"

But, we'd wager, not as many as the geezer in our local Kentucky Fried Chicken shop!

HAAAARRRGHHH!

■ OI! DID any o' ya fully lishenshed fledgelingsh (pshhht! The shecret is, when the TV lishense people come round, tell 'em the shet belongsh to the pink elephelantsh – worksh every time!) shee **'Birdsh Of A Feather'** the other week? Y'know, the Bee Bee Shee comedy about the two shtupid cockney bitches with husbandsh in the shlammer an' the ol' tart 'oo lives neksht door. It'sh nearly ash funny ash dishcoverin' **Chrish Wattsh** doin' yer review! HARGH! Hic. HARGH!

Anyway, where were we? Our round? Huh?! Oh yush, 'Birdsh Of A Feather'! Well roly-poly **Sharon** went back to 'er counshil flat which she hadn't been to for a coupla months only to find she 'ad shquattersh of the dirty, noishey variety. Metal mushic boomin' an' a chrome dome *('E means 'bald git' – Bilingual 'Bar Ed.)* thug in leathersh called **Shedric** in a **Mordred** T-shirt sprawled acrosh the couch, more at home than an armadillo down a rockstar's strides! A right nashty pieshe o' work too. Shneerin' 'n' threatenin' our Shal 'n' 'er shister **Trace.** Why, the poor girlsh got the hell out when 'is 6' 12" transhvestite mate lumbered in.

Bald 'eavy rockin' shquattersh? Transhveshtite companionsh? Talk about yer 'Eavy Metal tokenishm!

■ AND YET more TV twaddle - down on t'farm, **'Emmerdale'** to be preshishe. But, oh yeah, ya don't menshun the 'farm' in the title any more do ya – not shinshe the shoap with the boozer that makesh the **Rover'sh Return** look shwigin' went upmarket to attract more viewersh.

An' talkin' of attractin' the minionsh of the goggle-box, not to menshun the point of our rural ramblingsh, sleepy Emmerdale reshently went for the ol' marriage ploy – third best plot after a murder or a shteamier than a dung heap affair.

So there they were, sex in wellies 'erself, **Kathy Merrick,** tyin' the knot with doeshn't-desherve-'er **Chrish Tate,** with the visual extra of pink ephelantsh casually grazin' in the green fieldsh yonder. Then at the resheption, after shome minor commotion outshide – probably shomebody shlipped on a new calf's afterbirth in the driveway – one wag of a guest proclaimsh: "Blimey! I thought **Guns N' Roses** had arrived!"

Right, mate, Gunsh N' Roses – or the arrival of that hot momma babe who plays Chrish'sh shtep-mother (and who used to go out with **Zodiac Mindwarp** man **Cobalt Stargazer**) in her bad-ass motorcycle leathersh!

WOOOOOAAARRRGHHH! Hic.

■ BUT IT'SH not only, hic, **Bunsh N' Toashtiesh** gettin' the freebie

DRUMMER DIED,

need new one.

Must have no immediate family.

Auditions October 31 at LA Coliseum with

David St. Hubbins
Nigel Tufnel
Derek Smalls

R.S.V.P. 818-777-8929

■ *THIS ONE kinda speaksh for itshelf – we hopesh sho anyway, cosh we can hardly speak for ourshelves... **Spinal Tap** are (almosht) back in bushiness and thish ish as shenshible ash they're gonna get – and that's a lot more shensible than any drummer wot shigns up! What price the job going to **Masters Of Reality** madman **Ginger Baker** who wash advertishing Drum Classes on the very shame page of the freebie **LA Weekly** from which thish ad wash clipped. It'sh a funny ol' world, innit, Mr Ephelant?*

plugsh. Due to Metal muttsh **Ruptured Dog** sendin' in their band magazine, da *Big K!* (minush exclamation mark, mind you) got a menshun in the shizzlin' shoaraway *Shun*'s Gigsh, Gosship 'n' Pink Ephelantsh page in their Friday 'Music' seckshun. So howzat, a plug for a plug, Doug!

But ash to the Ruptured pooches deshcribin' 'emselves as 'Nice blokes to do business with but total bollocks to listen to'? Guysh, that'sh jusht not true! Well... not the first bit, anyway!

■ AND FROM Bashket Cashes to a cashe of bashketball. An **MTV** shelebrity match in aid of the **Paediatric Aids Foundation** goin' under the banner of the **'Rock 'N' Jock B'ball Jam'.** And the latesht score reshult jusht, hic, in: **Bricklayers** 180, **Violators** 173 (that'sh odd - we didn't think ya had odd points in bashketball, only ***Inter Kerrang!*** matches...)

Natch the Bricklayersh were victorioush, they 'ad **Edd The Duck** impersonator **Flea,** bashist of radsters the **Hot Pink Ephelant Peppersh,** dribblin' like a mad fool all over the place. And the hindrance factor of rilly street rapper the one and only **Marky Mark** bein' on Flea'sh team wosh more than balanced up by Marky'sh brother an' **New Kid Donnie Wahlberg** playin' for the oppos... opposh... the, um, other side. So all'sh fair in love, war an' bashketball.

■ WORRABOUT THE **Metallica** geezers then, eh? Chapsh to a chap. Jusht to boot the beatleggers... erm... we mean, hic, to beat the bootleggersh, **Lars** an' the ladsh are makin' shure there'sh a speshal sheckshun kept clear in venuesh on their latesht tour for fansh who wanna record the gig or take pisch. There'll alsho be a dartboard, snooker and table tennish fashilities...

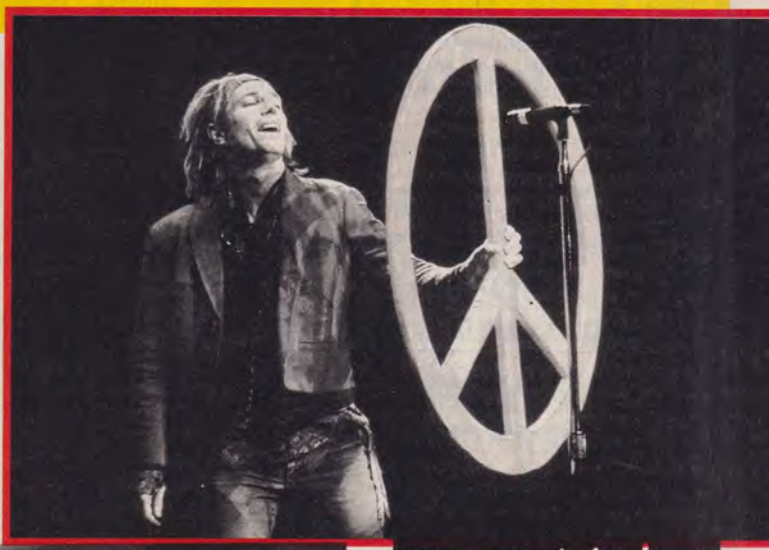
Oh well, booshers, like da **Scorpsh** ushed'ta shay before they got a hit album 'n' shingle – it'sh a crazy world! But ephelantsh ashide – we love it! SHEE YA! Hic...

■ *ECKSHCLUSHIVES? We shpit 'em... ash you've probably notished. Hargh! Hargh! But lookee here, you show ush another mag with thish hot poop... um... we mean 'schoop' an' we'll give you a lifetime shubshcripshun to that magashine! HARGH! That'll teach ya!*

*Anywaysh, check thish out – after the departure of guitarisht an' he of the shkyshcrapin' shyrup, **Derek Frigo, Enuff Sh' Nuff** reshently held top shecret auditionsh for a replashement. An' who should turn up but one time rocker turned **Witherin' Hillbilly** (or wash that **'Travellin' Wilbury'**?) **Thomas Petty!***

"Look," declared the Petty one, "if you let me join I promise I'll wear this around my neck all the time!" Heartbreakin', ishn't it.

*NEKSHT WEEK: All the remainin' membersh of Enuff Sh' Nuff to join **Cheap Trick** shock!*



Pic Andy Phillips

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PERSONAL

MALE 27 caring, intelligent, seeks sincere female to share love of rock and loads more. Midlands area. Photo please. Box No k3438

Male thrasher 19 seeks female thrasher for relationship etc. Box No K3433

MALE 21 into most decent rock, seeks female for laughs, gigs, pubs possible relationship, photo appreciated, Somerset, West Country area Box No K3432

DEXY FROM YORKSHIRE this is for you! You made me smile, honest! Please get in touch I need to know more about you. Signed lonely Box No K3434

TWO good looking females, sick of meeting half a brain 'piss artists' seek **LONG HAIRED** decent looking guys (moderate drinkers) 24 upwards (Ian Astbury/Seb) Irish guys welcome. Photo guarantees a reply - Box No 3435

INTRODUCTIONS by post all areas/ages. Free details from: **ORION**, Dept P4, Waltham, Grimsby

HELLO IS there anybody else out there who believes that romance does exist! I hope there is please confirm my belief. I'm male 29 into Metallica anything. Surrey London Area.

TOTALLY DESPONDENT depressed lonely fed up male 29. Still retains sense of humour, seeks romance, friendship with a female. Surrey area. I am asking too much aren't I, photo appreciated. Box no K 3440

ARTISTIC MALE, 25, likes Zeppelin, VH, Slayer, seeks warm, funny intelligent lady for noisy nights out/quiet nights in. Sussex/anywhere. Box No K3436

DAMIAN SULLIVAN died 16/10/91 aged 15. It was never just wasted time. RIP forever love Jayney, Karen.

MALE 25 shy, lonely seeks female 17+ for close and loving relationship Leeds, Yorkshire, anywhere! Box No 3437

MALE 20 into most rock, especially Almighty, Nirvana, Dogs, Crazyhead; seeks female for pubs, clubs, gigs, friendship/relationship - London/Kent/SE A.L.A. Box No 3431

MALE 20 seeks female for nights of fun, frolics and gigs. Into Zep, Aerosmith, Extreme. Photo appreciated. Merseyside area. K 3442

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ALBUMS

1	1	GREATEST HITS II **Queen** (Parlophone)
2	4	INTERNAL EXILE **Fish** (Polydor)
3	2	DECADE OF AGGRESSION LIVE **Slayer** (Def American)
4	3	WAKING UP THE NEIGHBOURS **Bryan Adams** (A&M)
5	9	METALLICA **Metallica** (Vertigo)
6	5	USE YOUR ILLUSION II **Guns N' Roses** (Geffen)
7	8	NEVERMIND **Nirvana** (Geffen)
8	7	USE YOUR ILLUSION I **Guns N' Roses** (Geffen)
9	6	CRAZY WORLD **Scorpions** (Vertigo)
10	11	NO MORE TEARS **Ozzy Osbourne** (Epic)
11	15	PORNOGRAFFITTI **Extreme** (A&M)
12	10	BADMOTORFINGER **Soundgarden** (A&M)
13	61	LET IT SCREAM **Scream** (Hollywood)
14	13	BLOOD SUGAR SEX MAGIK **Red Hot Chilli Peppers** (Warner Bros)
15	12	DECADE OF DECADENCE **Mötley Crüe** (Elektra)
16	14	FOREST OF EQUILIBRIUM **Cathedral** (Earache)
17	22	PSYCHOTIC SUPPER **Tesla** (Geffen)
18	18	ANGEL RAT **VoiVod** (MCA)
19	17	RISKIN' IT ALL **D*A*D** (Warner Bros)
20	21	SHAKE YOUR MONEY MAKER **Black Crowes** (Def American)
21	25	BACKLASH **Bad English** (Epic)
22	19	DOWN FALL THE GOOD GUYS **Wolfsbane** (Def American)
23	16	CEREMONY **The Cult** (Beggars Banquet)
24	23	PRISONERS IN PARADISE **Europe** (Epic)
25	27	KNOCK OUT **Bonfire** (RCA)
26	–	PRISONER OF A DREAM **Walter Trout Band** (Provogue)
27	24	WHENEVER WE WANTED **John Mellencamp** (Mercury)
28	20	RAISE **Swervedriver** (Creation)
29	28	PRETTY HATE MACHINE **Nine Inch Nails** (Island)
30	31	MORBID VISIONS **Sepultura** (Roadracer)
31	29	BAT OUT OF HELL **Meat Loaf** (Epic)
32	52	THE REALITY OF MY SURROUNDINGS **Fishbone** (Columbia)
33	–	CLANDESTINE **Entombed** (Earache)

ENTOMBED: they're cunningly creepin' in at 33 in a 'Clandestine' manner!

34	39	HEY STOOPID **Alice Cooper** (Epic)
35	40	NOBODY SAID IT WAS EASY **Four Horsemen** (Def American)
36	32	TOOL BOX **Ian Gillan** (EastWest)
37	33	STREETS: A ROCK OPERA **Savatage** (EastWest)
38	41	HOLIDAYS IN EDEN **Marillion** (EMI)
39	48	SLAVE TO THE GRIND **Skid Row** (Atlantic)
40	30	TESTIMONY OF THE ANCIENTS **Pestilence** (Roadrunner)
41	34	SHADOW KING **Shadow King** (Atlantic)
42	35	UNQUESTIONABLE PRESENCE **Atheist** (Active)
43	–	BASTARDS! **Cerebral Fix** (Roadracer)
44	26	PROVE YOU WRONG **Prong** (Epic)
45	38	EVERY GOOD BOY DESERVES FUDGE **Mudhoney** (SubPop)
46	44	MR BUNGLE **Mr Bungle** (London)
47	57	RECKLESS **Bryan Adams** (A&M)
48	42	THE PLAGUE THAT MAKES YOUR BOOTY MOVE... IT'S THE INFECTIOUS GROOVES **Infectious Grooves** (Epic)
49	36	WE WILL ROCK YOU **Various** (Dino)
50	43	EMPIRE **Queensrÿche** (EMI USA)
51	49	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
52	re	GREATEST HITS **Queen** (Parlophone)
53	55	BUTCHERED AT BIRTH **Cannibal Corpse** (Metal Blade)
54	45	BLOOD FROM STONE **Dare** (A&M)
55	54	CATFISH RISING **Jethro Tull** (Chrysalis)
56	37	ROCK 'TIL YOU DROP **Status Quo** (Vertigo)
57	43	ROLL THE BONES **Rush** (Atlantic)
58	62	MIND FUNK **Mind Funk** (Epic)
59	67	THE RAZOR'S EDGE **AC/DC** (Atco)
60	47	STRANGER IN THIS TOWN **Richie Sambora** (Mercury)
61	59	ARISE **Sepultura** (Roadracer)
62	75	BACK STREET SYMPHONY **Thunder** (EMI)
63	71	GN'R LIES **Guns N' Roses** (Geffen)
64	53	FIREHOUSE **Firehouse** (Epic)
65	51	NOW HEAR THIS **Howe II** (Roadrunner)
66	60	RITUAL DE LO HABITUAL **Jane's Addiction** (Warner Bros)
67	58	DRIVIN' WHEEL **Drive, She Said** (Music For Nations)
68	66	TIME'S UP **Living Colour** (Epic)
69	65	STORM **Storm** (EastWest)
70	64	THE SPIRIT **Magnum** (Polydor)
71	63	ATTACK OF THE KILLER B'S **Anthrax** (Megaforce/Island)
72	56	FROM BEYOND **Massacre** (Earache)
73	46	EFFIGY OF THE FORGOTTEN **Suffocation** (Roadrunner)
74	68	FOR UNLAWFUL CARNAL KNOWLEDGE **Van Halen** (Warner Bros)
75	70	LED ZEPPELIN IV **Led Zeppelin** (Atlantic)

Compiled by MRIB

MIND FUNK: well, any excuse is a good excuse for a gratuitous picture of Mind Funk... they're up to 58!

Pic Ross Halfin

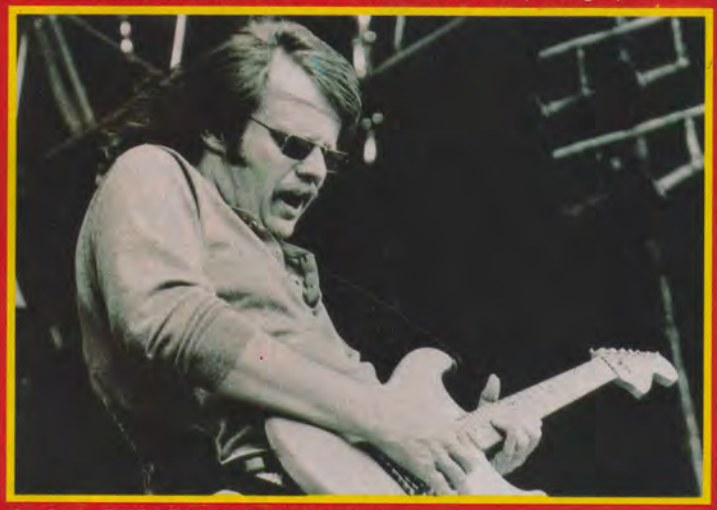
VIDEOS

1	15	GREATEST FLIX II **Queen** (PMI)
2	20	ROCK TIL YOU DROP **Status Quo** (PolyGram Video)
3	1	ROCKING ALL OVER THE YEARS **Status Quo** (4 Front/PolyGram Video)
4	2	PHOTOGRAFFITTI **Extreme** (A&M)
5	3	SLIPPERY WHEN WET **Bon Jovi** (4 Front/PolyGram Video)
6	7	ANNIVERSARY WALTZ **Status Quo** (Castle)
7	4	HITS OUT OF HELL **Meat Loaf** (SMV)
8	6	PRIME CUTS **Alice Cooper** (Castle Music Pictures)
9	5	WHO MADE WHO? **AC/DC** (WMV)
10	10	AT WEMBLEY **Queen** (PMI)
11	18	BIG BAD VIDEO **Little Angels** (PolyGram Video)
12	9	EXPOSED **Kiss** (4 Front/PolyGram Video)
13	8	WORLD WIDE LIVE **Scorpions** (Music Club/Video Collection)
14	12	LIVE AT DONINGTON **Whitesnake** (Music Club/Video Collection)
15	13	CLIPPED **AC/DC** (WMV)
16	–	HARD 'N' HEAVY VOLUME 15 **Various** (WMV)
17	16	WE WILL ROCK YOU **Queen** (Music Club/Video Collection)
18	17	THE FIRST TEN YEARS **Iron Maiden** (PMI)
19	19	THE SONG REMAINS THE SAME **Led Zeppelin** (WHV)
20	11	HARD 'N' HEAVY VOLUME 14 **Various** (WMV)

Compiled by MRIB

INDIE METAL

1	1	FOREST OF EQUILIBRIUM **Cathedral** (Earache)
2	–	PRISONER OF A DREAM **Walter Trout Band** (Provogue)



3	2	RAISE **Swervedriver** (Creation)
4	4	MORBID VISIONS **Sepultura** (Roadracer)
5	–	CLANDESTINE **Entombed** (Earache)
6	3	TESTIMONY OF THE ANCIENTS **Pestilence** (Roadrunner)
7	5	UNQUESTIONABLE PRESENCE **Atheist** (Active)
8	–	BASTARDS! **Cerebral Fix** (Roadracer)
9	7	EVERY GOOD BOY DESERVES FUDGE **Mudhoney** (SubPop)
10	6	WE WILL ROCK YOU **Various** (Dino)
11	10	BUTCHERED AT BIRTH **Cannibal Corpse** (Metal Blade)
12	13	ARISE **Sepultura** (Roadracer)
13	9	NOW HEAR THIS **Howe II** (Roadrunner)
14	12	DRIVIN' WHEEL **Drive, She Said** (Music For Nations)
15	11	FROM BEYOND **Massacre** (Earache)
16	8	EFFIGY OF THE FORGOTTEN **Suffocation** (Roadrunner)
17	14	DOGS HITS AND BOOTLEG ALBUM **Dogs D'Amour** (China)
18	–	WOUND **Skin Chamber** (Roadracer)
19	15	OUT OF ORDER **Nuclear Assault** (Under One Flag)
20	16	BLESSED ARE THE SICK **Morbid Angel** (Earache)

Compiled by MRIB

IMPORTS

1	1	TALL STORIES **Tall Stories** (Epic)
2	4	SCREW IT **Danger Danger** (Imago)
3	2	CENTRIFUGAL FUNK **Mark Varney Project** (Legato)
4	3	WHO MAKES THE RULES **Reptile Smile** (Epic)
5	9	RIGHTS OF PASSAGE **Law And Order** (MCA)
6	10	TEMPTATION **Sweet FA** (Atlantic)
7	5	BAREBACK **Wild Horses** (Atlantic)
8	6	BECKETT **Beckett** (Curb)
9	7	BABY ANIMALS **Baby Animals** (Imago)
10	8	PREY **Joe Pasquale** (MCA)

Import Chart supplied by SOUND OPTIONS, 15 Globe Centre, Wellfield Road, Roath, Cardiff. Tel: (0222) 472323

READERS CHART

1	ANGELS EGG **Gong**
2	SPACE RITUAL **Hawkwind**
3	IRON MAIDEN **Iron Maiden**
4	BENEFIT **Jethro Tull**
5	...AND JUSTICE FOR ALL **Metallica**
6	HEMISPHERES **Rush**
7	THE LANGUAGE OF THIEVES AND VAGABONDS **Throbs**
8	DEMONS AND WIZARDS **Uriah Heep**
9	NO RESPECT **Vain**
10	DOWN FALL THE GOOD GUYS **Wolfsbane**

Our Readers Charter this week seems to have something of an identity crisis – NARUSA WAYL, aka JON FINCH! Very peculiar, a bit like this Chart, in fact...

Send your Local and Readers Chartz, together with any appropriate bribe, like money, alcohol, pictures of members of Mind Funk naked, etc, to: Kerrang! *Chartz, EMAP Metro, 52-55 Carnaby Street, London W1V 1PF.*

SINGLES

1	1	THE UNFORGIVEN **Metallica** (Vertigo)
2	2	THE SHOW MUST GO ON **Queen** (Parlophone)
3	3	(EVERYTHING I DO) I DO IT FOR YOU **Bryan Adams** (A&M)
4	4	WIND OF CHANGE **Scorpions** (Vertigo)
5	5	SEASONS IN THE ABYSS **Slayer** (Def American)
6	6	SEEING THINGS **Black Crowes** (Def American)
7	–	SIN **Nine Inch Nails** (Island)
8	7	CULT OF PERSONALITY **Living Colour** (Epic)
9	10	IF I SAY **KingOfTheHill** (SBK)
10	13	STRAIGHT TO THE HEART **Bad English** (Epic)
11	–	MAN IN THE MOON **Scream** (Hollywood)

SCREAM! ...Moon'ing around at Number 11!

Pic Paul Harries

12	8	EDISON'S MEDICINE **Tesla** (Geffen)
13	9	DECADENCE DANCE **Extreme** (A&M)
14	14	DON'T CRY **Guns N' Roses** (Geffen)
15	11	NO MORE TEARS **Ozzy Osbourne** (Epic)
16	15	TOP OF THE WORLD **Van Halen** (Warner Bros)
17	12	LOVE'S A LOADED GUN **Alice Cooper** (Epic)
18	17	NOBODY SAID IT WAS EASY **Four Horsemen** (Def American)
19	19	HEAD LIKE A HOLE **Nine Inch Nails** (Island)
20	20	SANDBLASTED EP **Swervedriver** (Creation)
21	21	DRY LAND **Marillion** (EMI)
22	18	EZY **Wolfsbane** (Def American)
23	23	ESSE QUAM VIDERI **Mordred** (Noise International)
24	22	REAL LOVE **Dare** (A&M)
25	25	GET A LEG UP **John Mellencamp** (Mercury)
26	24	MORE THAN WORDS **Extreme** (A&M)
27	27	ENTER SANDMAN **Metallica** (Vertigo)
28	26	HARD TO HANDLE **Black Crowes** (Def American)
29	16	CAN'T STOP THIS THING WE STARTED **Bryan Adams** (A&M)
30	30	YOU COULD BE MINE **Guns N' Roses** (Geffen)
31	29	PRIMAL SCREAM **Mötley Crüe** (Elektra)
32	32	WILD HEARTED SON **The Cult** (Beggars Banquet)
33	31	JET CITY WOMAN **Queensrÿche** (EMI)
34	33	SLAVE TO THE GRIND **Skid Row** (Atlantic)
35	28	BALLAD OF YOUTH **Richie Sambora** (Mercury)
36	35	RAGING EP **Beyond** (Harvest)
37	37	YOU'RE THE VOICE **Heart** (Capitol)
38	34	BETTER **Screaming Jets** (RooArt)
39	39	SHAKEDOWN **Thee Hypnotics** (Beggars Banquet)
40	40	BABY NOW I **Dan Reed Network** (Mercury)

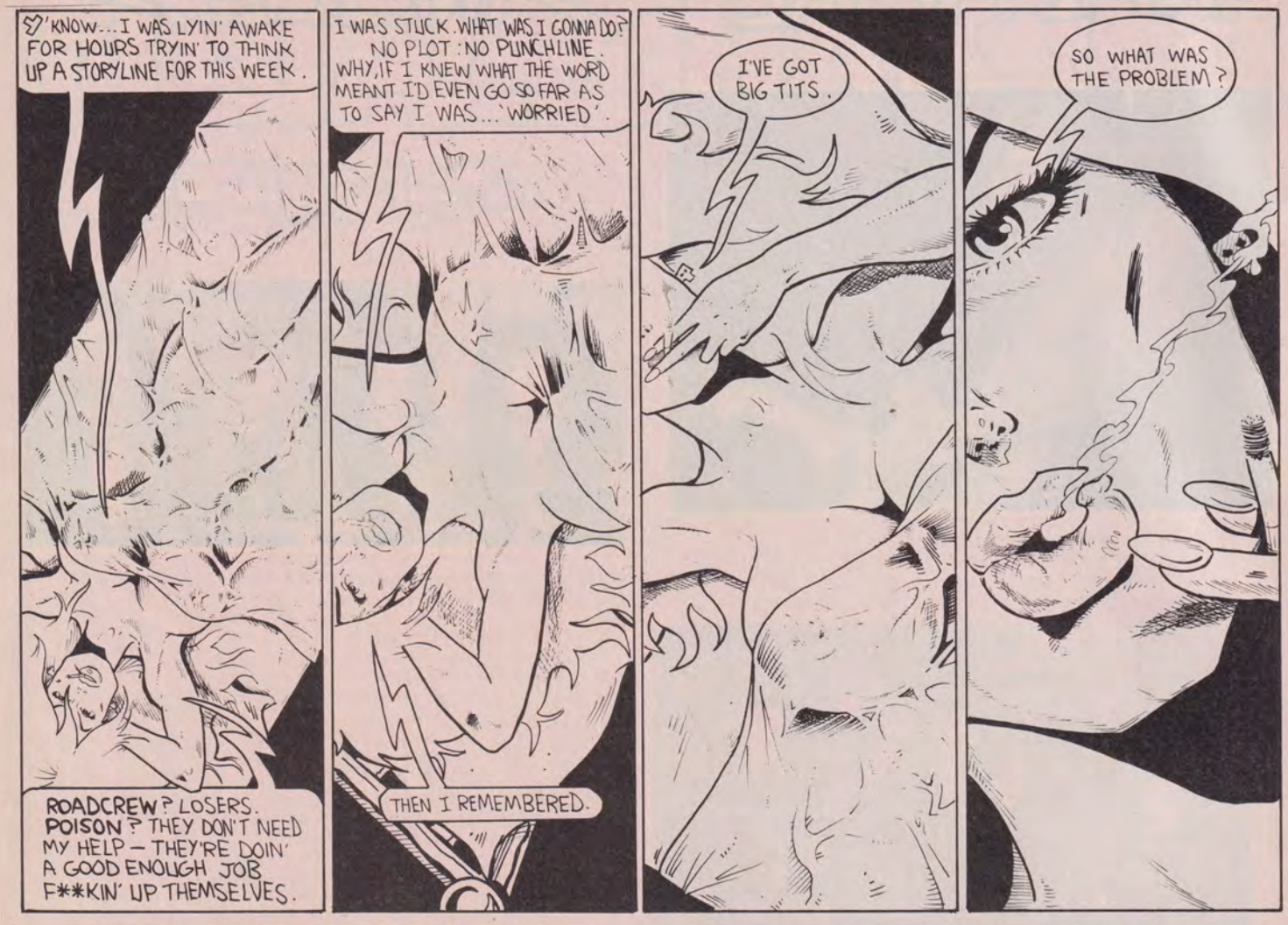
Compiled by MRIB

AMERICAN HM

1	1	USE YOUR ILLUSION I **Guns N' Roses** (Geffen)
2	2	METALLICA **Metallica** (Elektra)
3	4	DECADE OF DECADENCE **Mötley Crüe** (Elektra)
4	3	USE YOUR ILLUSION II **Guns N' Roses** (Geffen)
5	5	NO MORE TEARS **Ozzy Osbourne** (Epic)
6	6	NEVERMIND **Nirvana** (Geffen)
7	7	BADMOTORFINGER **Soundgarden** (A&M)
8	–	DECADE OF AGGRESSION **Slayer** (Def American)
9	8	PSYCHOTIC SUPPER **Tesla** (Geffen)
10	9	BLOOD SUGAR SEX MAGIC **Red Hot Chilli Peppers** (Warner Bros)
11	10	CEREMONY **The Cult** (Sire)
12	11	FOR UNLAWFUL CARNAL KNOWLEDGE **Van Halen** (Warner Bros)
13	19	STREETS: A ROCK OPERA **Savatage** (Atlantic)
14	14	EMPIRE **Queensrÿche** (EMI)
15	12	ROLL THE BONES **Rush** (Atlantic)
16	13	PROVE YOU WRONG **Prong** (Epic)
17	15	THE PLAGUE **Infectious Grooves** (Epic)
18	16	FIREHOUSE **Firehouse** (Epic)
19	17	MONKEYBUSINESS **Danger Danger** (Epic)
20	18	SLAVE TO THE GRIND **Skid Row** (Atlantic)

Compiled by Concrete Marketing, 1133 Broadway, Suite 204, New York, NY10010. Based on sales and orders at specialist HM retailers across the United States.

PANDORA PEROXIDE by Ray Zell



BRICK OUTHOUSE by Kevin B Flannery

NEXT ISSUE

LOVE/HATE

HOLLYWOOD'S MOST INFAMOUS BOOZERS LOVE/HATE ARE BACK! YUP, LOVE 'EM OR HATE 'EM 'THE STOOPIDEST BAND IN THE WORLD' ARE IN THE UK ONCE AGAIN – WITH A NEW SINGLE 'MY EVIL TWIN' AND OPENING FOR SKID ROW. TO SHOW HOW UNBELIEVABLY STOOPID THEY ARE, THEY INVITED OUR DEP. ED. TO HOLLYWOOD. TO SHOW HOW UNBELIEVABLY STOOPID HE IS, HE WENT – THEN WROTE NEXT WEEK'S COVER STORY...

PLUS! POSTERS, KOMPETITIONS, UP-TO-THE-SECOND LIVE REPORTS, REVIEWS OF ALL THE NEW METAL ALBUMZ AND INTERVIEWZ WITH JOHN WAITE AND BANDS LIKE KISS*, DISCHARGE, THUNDERHEAD, BALAAM AND GANG GREEN...

DON'T MISS IT... ORDER YOUR KOPY OF KERRANG! NOW!

***A BAND LIKE KISS CALLED DRESSED TO KILL, NOT ACTUALLY KISS THEMSELVES. HA-HA-HA!**

JON E LOVE (and evil twin) of LOVE/HATE: pic Mark Leialoha

DEAR MR NOISEAGENT,

Can you please reserve/deliver *Kerrang!* for me on a regular basis startin' with next week's edition (dated November 23 and featurin' Love/Hate on da cover). Thanks, old chap... and may all your customers be as stoopid as me!

NAME.....

ADDRESS.....

.....

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12" red vinyl in transparent gatefold pack with free giant poster

7" & Autographed CD

CD & 12" feature live versions of UNSKINNY BOP & RIDE THE WIND - previously unavailable

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KERRANG!

SKID ROW

SIZZLIN' 12 PAGE PULL-OUT

Pic Michael Johansson/Repfoto

SLAVES TURN MASTERS

The giant leap from New Jersey street punks to international HM stars seemed but a small step for the mighty SKID ROW – but in reality, the band have had it anything but easy after what looked like a dream start with a helping hand from Jon Bon Jovi. Here, to celebrate the band's current UK tour, *Kerrang!* presents a 12-page Skid-din' spectacular beginning with a power-packed potted history of the band and interviews with the three key figures: singer SEBASTIAN BACH, guitarist DAVE SABO and bassist RACHEL BOLAN – all from the overworked STEFFAN 'Slave To The Typewriter Grind' CHIRAZI

LIKE EVERYTHING, Skid Row came from somewhere. Not Jon Bon Jovi's mind – as was suggested by many cynics early in their career – more like New Jersey.

Which is neither particularly easy or comfortable or like Bon Jovi's mind, but anyway...

One might call the upbringing of Dave Sabo, Rachel Bolan, Scotti Hill and Rob Affuso 'traditional', all being raised in a Catholic-tinged background, all coming from hardworking families, all without silver spoons in their mouths. How they got to meet up is as much a story of chance as anything else, the sort of chance everybody can relate to. Dave Sabo suggests how it began:

"I went down to the store with a bunch of dollar bills, rolls of quarters and pennies, and I said, 'I need that guitar'."

The spunky young pup picked up his new Ibanez Iceman, went home, stood in front of the mirror for a few hours each day, played his nine chords and saw Paul Stanley for a reflection.

Sabo was soon to trade in the mirror for stints with cover bands, where he learnt how to write a song or 10, before deciding it was time to set up his own band.

"In my case, I was always a hyper child, a complete pyromaniac, when I was younger..."

Rachel Bolan had unsuccessfully attempted to make a flashbomb in his father's basement once, thanks to a *Circus* magazine feature on Kiss. He nearly took the house with him, the little tyke, but of more interest to him was the used bass guitar his parents had got him. He started to hang out at Garden State Music Store where Sabo was working for rent money. One of those meetings...

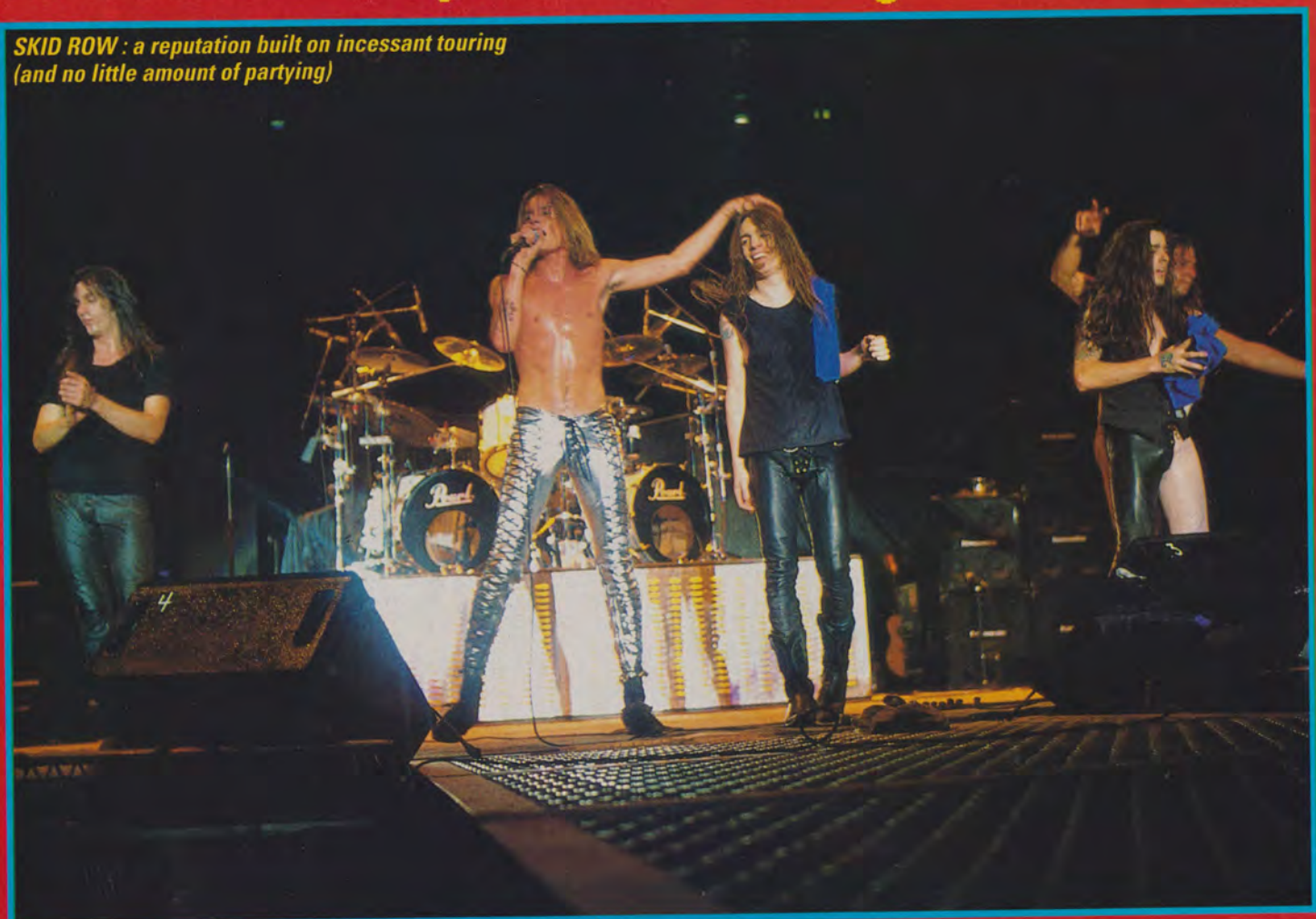
Sabo: "I heard he was a bass player and gave him a tape so he could help us out. He gave me a tape of his stuff and finally we got smart and decided to write together."

IN BOLAN, Sabo realised quickly he had no slouch for a partner. The two looked at the other band members and decided that Skid Row needed tightening up. Out went three, in came three more.

Scotti Hill: "I got my first air guitar when I was 11."

Joining Skid Row was an inevitability for him. He had hooked up with Bolan in a previous band and had landed a job at the Garden State Music Store.

"It was the fact that everyone wanted it so much, there was this total



SKID ROW : a reputation built on incessant touring (and no little amount of partying)

Pic Michael Johansson/Repfoto

commitment. That's so important in any band.

"But the time we really gelled was when we spent nine months looking for a singer. We rehearsed every day, we kept on going strong."

Rob Affuso, from upstate NY, already knew Sabo, so was a natural choice to take the Skids stool.

Affuso: "When I auditioned for the band, one of the things I loved about them was that they were as hungry as I was. In my previous band I did all the work. In order to go any place, a band's members have to *want* it."

Which left the task of finding the right frontman, a singer with talent, energy, balls, bravado and – most importantly – chemistry.

Snake: "We auditioned a bunch of singers, then Sebastian flew in from Toronto after we sent him a tape."

Bas was no stranger to the music biz, and had just spent a few months schlepping it around North America as the second frontman in Madam X. He wasn't the happiest of campers, having to put up with constant abuse from the bass player, and was certainly a little nervous when meeting up with the Skids...

No hassle. A match like Sebastian Bach and Skid Row turned out to be a total winner!

BAS WAS born in the Bahamas and raised in Toronto, Canada – where he listened to his hero Rob Halford religiously.

Bas remembers with typical flair how the first meetings were: "When I heard 'Youth Gone Wild' I knew it had been written for me to sing! We gelled as a band right away. It was like the missing pieces. We had been looking for each other. We got along and that was the important thing."

'Making A Mess' was the first song they wrote together, says Bas.

"I wouldn't have joined the band if I couldn't sing their lyrics from the heart, but those fit me like a glove! I started out very young, the whole cliché story, but when I read the lyrics to 'Youth...', I knew I could sing it better than anyone else emotion-wise, because it's me."

In typically honest fashion, Seb pulls not a single punch when explaining just what Skid Row got when they found him.

"I joined this band because of the lyrics. They needed a 'youth gone wild' and I'm a brat, so it worked out. Now we write together, and it clicks in every way."

Incessant touring followed the band's eponymous debut album, the most rigorous spell seeing them with Bon Jovi for nine months. The album exploded, singles started popping everywhere – from 'Youth Gone Wild' to 'I Remember You' and the band couldn't step out of place.

Then talk began to float of bad blood between the Skids and Jon Bon Jovi – a disagreement over the man hogging all publishing monies from the album.

Bas put himself in the centre of it, and the two's final show together carried reports of Bas and JBJ in a ruck with each other.

BY THE time the band made their UK debut at Milton Keynes Bowl (opening for Bon Jovi) then came back over to headline the UK with Vain in support, they were pretty much a mega act. Next, Skid Row went out in the US supporting Aerosmith, and with the Skids' profile growing by the minute, people seemed to want to f**k with them more and more.

At a show in Boston, one person did so quite successfully, launching a bottle at Bas which hit him. Bas threw it back, accidentally popping some girl in the eye before jumping feet-first into the crowd towards the real perpetrator. An out-of-court settlement ensued where Bas compensated the innocent girl, but the whole affair certainly left a nasty taste.

They ended up taking their time with the follow-up album, 'Slave To The Grind' – in part because things had to be sorted with Jonny Bon. Bas' mouth might have helped expedite this process, as he went to print telling the world what he thought of the whole messy affair.

Everybody knew it had gone too far, the parties made an amicable agreement, and 'Slave To The Grind' was done – again recorded at Lake Geneva, Wisconsin and produced by Michael Wagener.

THINGS HAVE continued to march forward for the Skids since then. After going out with those terrors Guns N' Roses for a long haul in the US, they stayed with them for their Euro tour, including that memorable day on August 31 at Wembley Stadium when Bas told Brent Council what for! Which explains why you're all headed for London Arena. It shouldn't have happened any other way...

SKID ROW (from left): Scotti Hill, Dave 'Snake' Sabo, Rob 'The Knob' Affuso, Rachel Bolan, Sebastian 'Bas' Bach

Pic Michael Johansson/Replota

SEBASTIAN BACH

***"To me, rock 'n' roll is all about singing your heart out and going for that as best you can..."* So says SEBASTIAN BACH, and who would dare say he doesn't walk it like he talks it?**

Pic Michael Johansson/Repfoto

"Some people say, 'Oh, he's got great cheekbones so he can't fkin' sing, I'm sure'! It's not like I put 18 pounds of make-up on or anything, I just look the way I do and it seems to prejudice some people against me" – SEBASTIAN BACH**

SEBASTIAN BACH, the old bugger! What can I say? Loud, loud and loud are all applicable adjectives and you can throw in 'boisterous' a few times for good measure. Even when Bas is calm he's mad. But beneath all the bluster are some bright and interesting observations...

"I thought, when I was 12 and at school, that everything was just one big f**kin' yacht cruise. I always did everything I wanted to, my dad always told me there was nothing I couldn't do in my life. One of the things my parents taught me was that loving your child is one of the most honest and human things you can possibly do. I always believed I could do anything and I wasn't gonna change that."

Did discipline mean anything back then?

"No, and you've gotta remember I went to private school from Grade Seven for two or three years. I lived at home for a year after that before moving out to Toronto when I was 15.

"There I boarded-out at the private school. Now *they* tried to change me big-time! Ha-ha-ha! I remember the headmaster getting me into his class and saying, 'Sebastian... are you aware that you have the reputation of being a rocker?'.

"HA-HA-HA!

"Y'know, everybody else had soccer posters and tennis posters up in their rooms and I had Gene Simmons and Eddie Van Halen and Sid Vicious – I was a freak! We had to wear school uniforms and on my tie I had a badge with Lemmy's face on it.

"That's when I started hating school – when they wouldn't let me be myself. At the ending class of the 13th Grade in Canada, everyone was read off a list. Everyone had to act the same, look the same, talk the same, be the same, get the same kind of job, get the same kind of house, drive the same kind of car... F**K THAT!

"I ended up going out on the road and touring with people. The school had tried to take away my spirit, and I was always sorta 'different' or an 'outcast' until I walked out on stage. I was always the class clown and hilarious. But I always looked at the class as a crowd, not a class, because I could make them laugh easily and perform. It was fun, the teachers hated my guts but... I guess the other kids were just different. I mean, I had a couple of friends but we were the guys off in the woods smokin' cigarettes and shit."

So you would agree that the less someone pushes you to do something...

"The more likely I am to do it, and the more I'm pushed to do something the less I will, in my life and the music business too."

BRINGING IT right around to August's Wembley Stadium show then; if you hadn't had letters from the council, you wouldn't have made any comments?

"Of course not! 100 per cent! *Obviously!* Y'know what's so hilarious? It doesn't say who 'the council' are, or what they are, or what they do; just 'the council' like the back of Rush's '2112'. Don't they realise that there's 82,000 people there and only five of them? There's nothing they can do but get the f**k out... Asking us to 'alter words' – it's stupid!"

So why do people still try and enforce stupid rules?

"Because they still don't understand rock 'n' roll. I can't sit down and talk with these people about it because I get too confrontational and angry. I don't like getting like that, I get all fired up and shit. Maybe in a couple of years I could talk to them, but not right now."

Are all these things you accept as being a part and parcel of Skid Row?

"Yeah, I guess so, but it's always been like that. Every job anyone has reaches a point. Nothing is ever perfect, people think you will just get to this plateau like a nirvana in your lifetime and I don't think it's like that. No matter how great something may seem, there's always something f**ked about it."

I ONCE had someone say to me that they only enjoy reading your interviews when you say stupid, dumb and funny things. Do you ever feel that you would like people to remember you as a person as well as a performer?

"Well, it's not like I'm a wind-up toy, I'm not in the same mood all f**kin' day every day of my life. It would be very fake if I was always, *'Hey! Hey! Hey! This is Seb Bach!'* because sometimes I'm in that mood and other times I'm not."

But what about when you're out having a few drinks and getting more than a little loose, and there are people with you who will happily claim they got 'f**ked up with Bas'? That's all some people want you for.

"Oh, y'mean if I wanna order a hot chocolate instead of a Jack and I'm not whipping a chair around the room destroying it whilst I vomit blood? That's the *worst*. When that happens, you meet someone and they tell you they thought you were wilder or something, you just tell them they're ignorant. Because unless you're a fake or a caricature or a parody or yourself, you cannot be the same person 24 hours a day. At least the people I know and hang out with can't be."

YET YOU must be aware that a lot of people who don't know you could easily assume you are some dumb Metal caricature?

"I personally love it when people look at me and think, 'Oh, he's rock 'n' roll alright!' because I love rock 'n' roll. But to me rock 'n' roll is all about singing your heart out and going for that as best you can..."

Which is another misconception, that you look good but cannot sing.

"I don't care and I don't really think they do anyway. You can't f**kin' please everybody all the time, and people are so f**kin' stupid half the time because they can't separate things and hear things properly.

"People are so prejudiced. They take you to task for things you cannot change, like your cheekbones! Some people say, 'Oh, he's got great cheekbones so he can't f**kin' sing, I'm sure'! It's not like I put 18 pounds of make-up on or anything, I just look the way I do and it seems to prejudice some people against me."

Indeed, Sebastian Bach is a certified sex symbol, which

àPic Michael Johansson/Repfoto

can have its pitfalls, I'm sure.

"Yeah, it's good and bad. The good side is right there..." (points at the cover of *Rolling Stone*) "...I never thought I'd be on the front of that magazine, never thought I'd be part of a band that debuted at Number One, never thought I'd have sold eight-and-a-half million records – all by the age of 23.

"I don't think people can play the CD cover in a CD player, y'know? So the downside when people don't think someone can look good and sing... well, let's just say I enjoy proving them wrong. Preconceived notions are always a downside. I'm just very honest about what I do and who I am."

IN RESPONSE to the comment that Bas has mellowed out a touch, he laughs, leaving one final thought.

"You haven't been out on tour with us! But seriously, yeah, it's different this time out. It's better because I'm getting more respect as a musician, which means more to me than anything ever could..."

KERRANG!

SKID ROW

DAVE 'SNAKE' SABO

DAVE SABO is the first to admit Skid Row had a dream start from Jon Bon Jovi but now he knows they're running on their own steam: *"Us five could take on everybody and win. I never questioned that. Everyone has character and everyone is a character..."*

Pic Mark Leialoha

DAVE 'SNAKE' Sabo is a friendly fellow for sure, and far more thoughtful than you might at first think. He agonises on issues and mulls questions over studiously. Genuine? More than you could ever imagine.

Sabo, like most of Skid Row, grew up in New Jersey, the son of mildly Catholic parents and a fairly normal suburban upbringing. The song 'Quicksand Jesus' interests me, because from it come various Skid Row feelings on religion. Any result of that upbringing? Any religious flirtations lurking?

Snake laughs before answering: "Well, maybe it's more prevalant now than ever before because of the song title, but for me personally I was kinda raised on it and led to believe the Catholic religion by my mom.

"I'm not the type of person that truly believes in organised religion because I believe it has its pitfalls. They're forcing their impressions down your throat pretty much and it works for some people but not for me. But y'see with me, I always had a lotta questions about the whole idea, whereas most religious people don't."

DID YOU find yourself questioning religion and authority at the same time?

"Yeah, at a very young age. I remember going to CCD classes..." (Catholic communion and conformation classes) "I was young, I guess I was eight years old, and I questioned it because I didn't understand it. Which I later learned was the whole point, that you're believing in something that's not tangible. You can't put your finger on it.

"Like when somebody walks in a room and has what's termed as 'it'. Bas has 'it', Rachel has 'it' – is it an aura or something? Who knows, but 'it' is there, and faith is the same thing. You put your faith in 'it', whatever it is.

"It's funny because you're led to believe that Jesus Christ looked like *this*, and so on. Which is fine by me, because the way they see him, he's a very cool looking character. But personally, I can only take it to a certain degree. I can't take it as far as the religion takes it because my faith comes from within myself.

"I don't need their support system, I don't need people giving me their interpretation of how we came to be right now in 1991."

Of course the general public look at bands like yours and assume you simply pump out songs for teenagers, without any feeling or emotion invested.

"That pisses me off. That offends me in the sense of, 'How dare you offend me by judging my intelligence without knowing me?'. I think Skid Row fans can relate to what we write about because there's something there, it's more than just 'fire and desire' it's much more than that for us. Every song has to have a cool decent story to it, whether that be based on religion or fantasy or horror. Like a song about a prostitute killing the johns, y'know..."

"I don't think there's anything we've done that *doesn't* have substance to some degree, some songs more than others, no doubt.

"Again, we're not gonna be a band who has to have a deep head-trip in every song, but they all have to have substance."

WITH SEB having already talked about the Jon Bon Jovi Business, I ask Sabo about the defensive feelings it evoked in the band...

"I wish people would realise how hard that whole thing really was. Of course it was great to get helped out by someone in the position to help you out – and I hope we can do that someday – but at the same time you're sitting there having to prove yourself more so. Especially now.

"Despite the fact you've worked your asses off to get where you are, people are always looking at you thinking of the breaks you got in that jealous way and it's like, 'F**k you!', y'know?"

Then there's always someone happy to inform you that you didn't play on your record. That you didn't write your own songs. How do you deal with that?

"The way I dealt with it was that I knew in my heart that this was a band, and that us five could take on everybody and win. I never questioned that. Everyone has character and everyone is a character."

SABO'S IDEAL night out back on the East Coast? Clubs? Gigs? Rockin' 'n' rollin' and schmoozin' and boozin'? C'mon, give him a break!

"We hang in this little pub that holds no more than 200 people – one bar, jukebox, pinball machines, pool tables. Me and my buddies rule this place! They're all regular guys with regular jobs who can't wait 'til Friday. They live for it.

"When I'm home, that's all I do, hang out there. Of course I hang out with the guys sometimes, go over to Bas' house and get twisted. But they end up coming down to the pub quite a lot. Rachel does, Bas does sometimes, Scotti...

"It's very real and no one comes up to you and goes, 'Oooohhh!' or whatever, because it's local. It's a great place to hang!"

Pic Mark Leialoha

RACHEL BOLAN

***"I always feel that whatever I set out to do I have to prove myself to anybody who's watching or listening or playing attention..."* Wearing skin-tight pink pants and sporting a nose-ring 'n' chain, RACHEL BOLAN is the kinda hard-to-ignore guy who gives bass players the bad-assed reputation they normally only dream about...**

Pic Michael Johansson/Repfoto

MUST BE fun riding on an airplane with Rachel Bolan. Let's face facts, you look like he does and some fat-cat computer executive's gonna judge the book by its cover. Truth is, they wouldn't be making a bigger mistake than doing that with Bolan.

He's always been one of the deeper and more interesting musicians to interview, certainly sharper than most of the suits he shares first class seats with. Rachel Bolan ain't no dumbo rock 'n' roller, as the following interview shows...

I was first of all intrigued to know exactly who Rachel looks up to.

"There are a lot of people. I always felt I had to prove myself to my big brother even though that wasn't true, because I've always idolised him and still do. I always felt that as long as my brother thought it was cool, it *was* cool, because to me he's the coolest guy in the world.

"He had long hair and the 'learning glasses' and platforms, y'know, right after the hippy era. Okay, not actually *platforms* but high heels with stars on his boots!"

Now now, Rachel! That's pretty-bloody-platformy!

"Yeah, yeah, okay! But overall I felt that I needed to prove myself to him even though I didn't.

"Everything I do comes partially from being Aquarius – I always feel that whatever I set out to do I have to prove myself to anybody who's watching or listening or playing attention. Because sometimes I'll have a feeling about something that I don't wanna change, because whether it's the right move or the wrong move I can make it work right if I put my mind to it.

"Snake could tell this better, but if I have an idea of a song that he doesn't immediately like I know that I can make him see it the way I see it, and that isn't an ego thing it's just the way I work."

WHAT ABOUT school? Did you need to impress there?

"I never felt like I had to impress anybody in school, or prove anything to anyone. The people I've proved wrong are most of those people, the gym teachers..."

Why the gym teachers?

"Because I got hassled so seriously; you had all the jocks in the class, some of whom I actually got along with. They partied after school and they weren't so gung-ho that they'd alienate you, but I was almost like a pin cushion for the gym teachers. 'Oh, the kid with the long hair!'. 'Hey cissy!'..."

"Gym teachers hated long hair, and I'd refuse to do what I didn't wanna do. So they'd tell me to get changed and I wouldn't do it, because I knew I was just gonna get the shitty end of the stick whatever happened. If you see a dead end coming, why turn up the street?"

A LOT of the artists who were influential on the young Bolan were the prime gender-benders of the time – New York Dolls, Bolan and, to an extent, Bowie. Was that his reaction against all the 'men-are-men' stuff at school?

"Yeah, I think because some of these guys were so revolting to people because they dressed up as girls that it hooked me in. The first time I got a New York Dolls record I hadn't even heard them, I was just in a record store and I came across an album. I just knew they had to be cool because of how they looked, with the high heels and all that shit! People were disgusted by the whole thing and that's what turned me onto it.

"Like Frank N Furter in 'The Rocky Horror Picture Show' – 'Sweet Transvestite' and *'Don't get strung out by the way I look, don't judge a book by its cover'*. That is such a perfect line because these people did. It would be funny to me how people would look at him and say shit like, 'Faggot!' and whatever, because he and those guys probably f**ked more chicks in a day than all these shitheads would in a whole, lifetime.

"Anything that was against the grain – the Pistols, Kiss, the Dolls, Bowie. When you see them in pictures that's the first attraction and then you get to hear that they sound pretty good too. I mean, you get a lotta Glam bands who look great, and then you put the album on, it's horrible, doesn't even qualify as a cool band. So getting into those bands was probably down to all those shitheads at school!"

HOW DO you feel about people who charge that not only have you had it easy, but that you're a fairly contrived band?

"Some people just don't wanna think for themselves and like a band by themselves. I'd rather people straight out didn't like us than be vague with their thoughts and wait to see what everyone else thinks.

"The only thing that sometimes bothers me, is when people say that we were nothing more than a band with friends in high places. Because so many people only get into the business because somebody discovers them, whether they be a rock star or a record company mogul or the wife of a record mogul or a wife of an intern at a record company. It did happen quicker for us than it did for some other bands, but I'll be damned if I'm gonna give it back."

It wasn't as though you didn't have a few fights with the last album. Effectively, 'Slave To The Grind' is the first that allows you to enjoy success without any hassles.

"This success is all the more tasty. It proves a lotta people wrong about 'the sophomore jinx'..." (aka second album blues) "We weren't gonna take the nice easy pop route because we have to able to sleep at night.

"When I read bad reviews and shit, I kinda laugh because I never really cared what critics thought. What's really weird is actually having two records, having a second album. When I was in a Virgin Megastore and saw the first Skid Row CD with 'Slave...' behind it, it was a great feeling. Quite apart from the fact that for ages I've had to look at that black and white album sleeve which I detest!

"When we write out show setlists, to have 30 songs to choose from is pretty weird, and now that headline time is coming, it's all pretty exciting."

WAS IT annoying to you that people didn't recognise you as a principal writer of the band's music?

"Yeah, to a certain degree. When we first came out, the record company and more would run right to Bas because he was the singer, or Snake because he knew Jon... It would just be like, 'Oh, he's the bass player – hello, how are you?'! I was like, 'Sure, I am the bass player and I do a good deal of the writing too...'.

"It was so funny because our A&R guy discovered it one day when he called my house. Isn't your A&R guy meant to know these things?!? But I've definitely got respect now. Alice Cooper liked the work enough to come and write with me, I wrote with Steve Jones, I've been

"This success is all the more tasty. It proves a lotta people wrong about 'the sophomore jinx'. We weren't gonna take the nice easy pop route because we have to able to sleep at night"
– RACHEL BOLAN on 'Slave To The Grind'

Pic Mark Leialoha

complimented enough. Anyway, I love playing the bass. I dig that whole primal rhythm thing.

"But when you write a song it's just such a feeling of creation, a little hunk of you sitting there."

'QUICKSAND JESUS' is one of Bolan's favourite moments, a song deep in emotions.

"The war had just broken out and it was scaring the shit outta me. Really, really scaring me. I've always had this fear of God too. I'm from a Catholic family and I had to go to church, and I wasn't diggin' it, I didn't understand why I had to be there.

"I went until I was about 14 – that's a long time – and I said to my mom, 'Ma, I don't wanna do this any more because I don't get it'.

"Organised religion, if it works for people okay, but I've always had a belief in God, a strong belief, and I still do. My version of God is 'Okay, ya f**ked up a few times, but c'mon in...' "

It would surprise a few people that you even have a notion of religion, and also that you're no mean businessman too!

"Well, splitting art from business is essential. I don't wanna sit down and say, 'Oh great, this'll make radio, this won't...'. I'd rather write 10 songs *then* sit down and work it all out.

"I mean, the record industry revolves around singles and videos but we don't think about that as we write. We wait until it's all done and recorded to see which is the most suitable – the nearest to both what we like and what would make a decent single.

"It's a f**kin' rough business, there are some similarities business wise to the '70s and '60s but it's changed. You can't trust any business person to an extent, you have to draw a line between a business partnership and a friendship. You cannot be sure in business whether people are saying things that they think are the right things to say or not. I'd rather have someone come right out and tell me the hard facts, that you've lost all your money and are broke rather than, 'There is an investment you could make...'.

"I don't wanna come across as Mr Businessman, because even though I take care of a lotta that stuff, I'm really not a businessman compared with people who really are into it, like Gene Simmons.

"I'm talking more about being aware. Because you always see that clichéd view of a rock star who just sits in his hotel room all day, his curtains closed, a million chicks around him and everyone stealing his money. I'm not gonna be that guy and that's for damn sure!"

DO YOU think people are disappointed when they meet the band and find that you're not all a bunch of loser dickheads who can't count past five?

"Yeah, I think a lotta people do just want you to stumble into a room and get carried out on a stretcher so they can have something to talk about. Some people who do interviews seem as though they're just waiting for you to fall asleep and throw up on yourself.

"If people find it amazing that I'm just a regular guy, then that's great! I didn't even know how to have an ego trip..."

BRAINDEAD
METAL THRASHIN MAD
AFTER YEARS FIVE
SKID ROW